TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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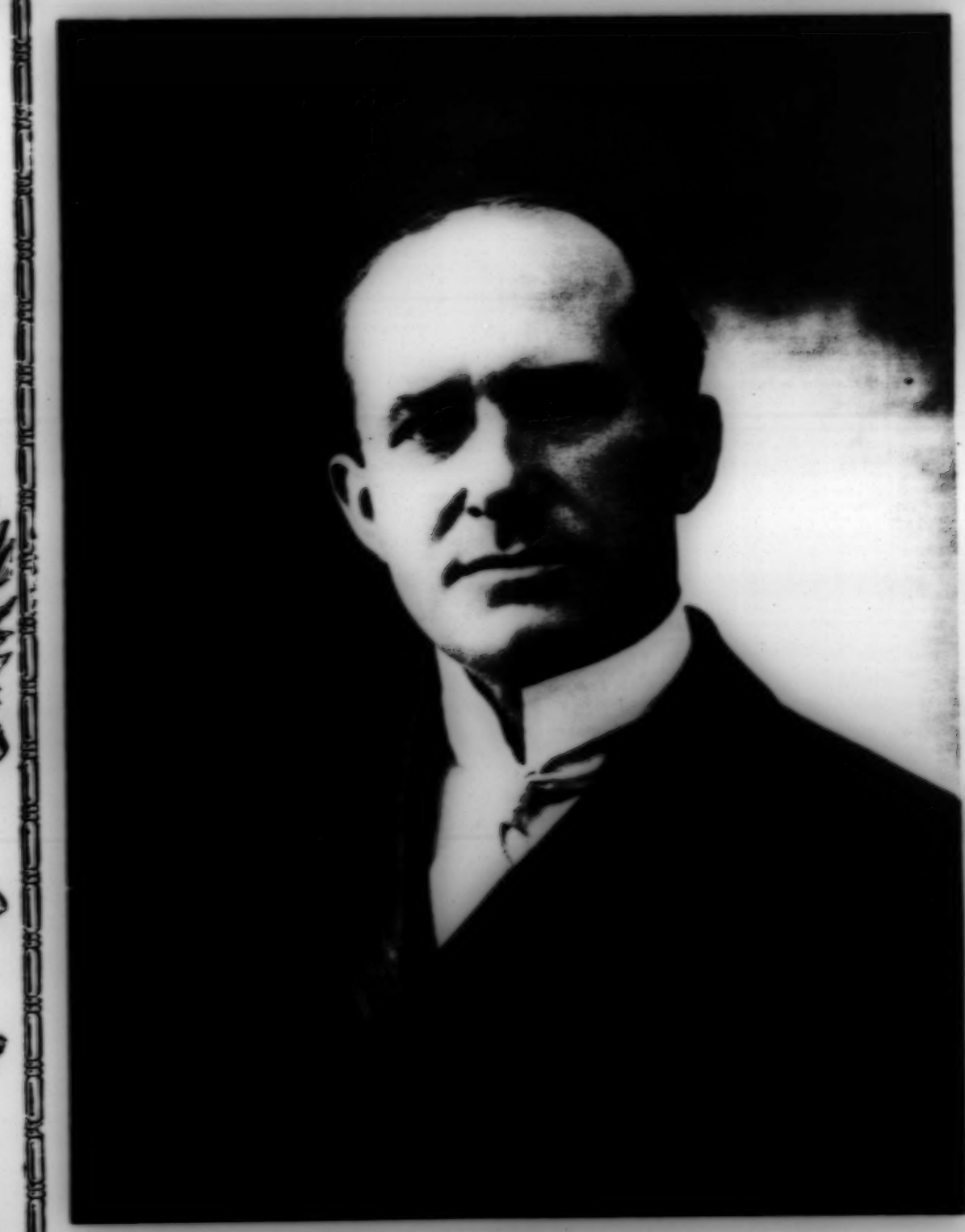

W. H. MAXWELL.

From photo. by Chickering.

MIRROR INTERVIEWS.

Max Freeman.

One of the busiest theatre men in New York at present is Max Freeman. He has been rehearsing two operas at once, and is engaged in the preparatory arrangements for rehearsing a third. Operatic stage-managers are few and far between in America, and that's why the services of Mr. Freeman and Richard Barker are in such ubiquitous demand.

THE INTERVIEW:

"Tell me about the beginning of your career in Germany."

"I was born in Berlin in 1848, and in addition to a good general education, received a thorough musical training from competent masters. I early cherished an ardent desire to follow the stage as a profession, and with that object in view became a pupil at the Dresden Conservatory, and studied acting under Boguemil Davison, who, by the way, played Othello to Edwin Booth's Iago at the Winter Garden in New York. Davison played in German, Booth in English, and Mathilde Scheller as Desdemona spoke her lines either in English or German according to whether she was addressing herself to the Othello or the Iago of that international cast."

"Where did you make your debut in Germany?"

"In 1871, at the Residenz Theatre in Berlin, where I acted for two seasons. Those two years were full of valuable experience for me, as I was cast in a wide range of important parts. In many of the stock companies of Germany they change the bill nightly, as many of their patrons take annual abonnements, or what I suppose would be called a subscription ticket in America. Besides some of the best German stock companies are subsidized by the Government, and, as the productions and the salaries of the performers are not dependent on the box-office receipts, it is possible to offer the public an extensive repertoire of plays and operas—both new and old—in the course of the season. I suppose I acted as many parts during the four years I was in Berlin and Vienna as I would have acted during my entire career if I had made my start as an actor in this country when the combination system first came into vogue."

"And how did you happen to come to America?"

"Adolf Neuendorff engaged me in 1873 for his Germania stock company, which he was then running in Fourteenth Street. After Neuendorff gave up the theatre it was leased by Tony Pastor. At the end of the season I returned to Europe, and played for two seasons at the Carl Theatre in Vienna. Then Neuendorff engaged me for the second time, this time as stage manager of the Germania. From 1876 to 1878 I not only managed the stage at the Germania, but also acted in many leading and dissimilar roles in opera, drama, comedy and farce. I worked very hard and didn't grow rich from the results of my work at the Germania, but I liked America and decided to make this country my home. In 1878 Mathilde Cottrelly and I went to San Francisco and were engaged at the California Theatre for Sunday night performances in German. We did a great business there for two seasons, bringing out and appearing in many plays and operas that packed the California Theatre every Sunday. While we were in San Francisco the first American production of Fatinitza was given at the California Theatre, and Mathilde Cottrelly was cast for the title role and I played the part of General Kantchikoff. We played those roles in the English performances during the week, and acted them in German at the German performances of Fatinitza on Sunday nights. After that I became stage manager and the leading comedian at Baldwin's Theatre. During an engagement of Clara Morris in San Francisco I was a member of the supporting company, playing old Duval in Camille, the Comte de Sommerive in Alixe, and the title role in Monsieur Alphonse. I played the part of Baron Stein in Diplomacy and was in the cast of many other plays presented at the Baldwin."

"Were you not a member of the Emily Melville Opera company in your California days?"

"Yes. I was engaged by Charles E. Locke as stage-manager, and during the two seasons that I filled that position most of the comic operas in popular vogue were brought out by the Emily Melville company, and consequently came under my stage direction. In most of those operas I was also a member of the cast. The operatic repertoire included, among other new productions, Boccaccio, Prince Methusalem, The Royal Middy, Carnival of Venice, Pinafore, Pirates of Penzance, and Patience. I came East with the company, which played very successful engagements in Chicago, Boston, and other large cities."

"And did you remain East?"

"I remained long enough to make a hit as the waiter in Henry E. Abbey's New York production of Divorçons. Then Haverly engaged me to go with Bartley Campbell to San Francisco to look after the stage management of the original production of Siberia. Bartley Campbell was taken ill immediately after our arrival in San Francisco, and so I had to take full charge of the production. Siberia, as you know, proved a great success, and was afterward played all over the country. After that Dan Frohman and the Mallorys engaged me for the Madison Square Theatre, and I acted in The Rajah, A Russian Honeymoon, and other plays brought out at that house."

"But you soon drifted back to comic opera?"

"Yes, my services have been mostly in demand in that line of work during the past ten years. I was E. E. Rice's stage-manager for two seasons, and as such had charge of the Orpheus and Eurydice production, which opened the new Bijou Theatre, and had such a long run there. Meanwhile I was also an instructor at the Lyceum School of Acting. My next engagement was at the Casino, where I staged The Brigands, Erminie, Madelon, The Marquise, and the revivals of Nadjt, The Grand Duchess, and Girofle Girofla, and other operas. In Erminie I played the part of the near-sighted Marquis during the long run of the opera at the Casino. After that I was sufficiently in demand to warrant my establishing myself as an operatic producer."

"In what respect does the work of a producer differ from that of a stage-manager?"

"He assumes responsibility for all the details of the production, and instead of being paid a salary he gets so much for each opera he brings out. Among other new operas and revivals of which I was the producer were Castles in the Air, Isle of Champagne, The Fencing Master, Rob Roy, La Tzigane, La Perichole, Little Duke, Goddess of Truth, Captain Therese, Madame Favart, and many others. In addition to operas I have staged new plays from time to time, having had charge of the first production of Held by the Enemy in Brooklyn before it was decided to bring out the piece at the Madison Square Theatre) and of various other plays. This season I contracted for the production of Santa Maria at Hammerstein's Olympia, The Gold Bug at the Casino, and Brian Boru at the Broadway Theatre. After these productions are in working order, I am, of course, at liberty to accept a salaried position as the stage-manager of some operatic organization that requires my services throughout the season. But I pays me best not to bind myself permanently to any one company."

"What is the most difficult feature of your work in rehearsing a new opera?"

"The chorus. And I'll tell you why. In Germany the chorus girls have generally had some sort of stage training before they start to sing in opera. They are frequently selected from girls with good voices who are studying in the *theater schulen*, the training school connected with many of the larger theatres of Germany. Consequently they are ambitious and do their utmost to follow the directions of the stage-manager. The male choristers in Germany are selected from men who are much higher up in the social scale than those who can be secured for chorus work in this country. Many of them are drawn from the ranks of collapsed students and impecunious young men in general who have failed to make a living in their professional calling, and wish to adopt the stage as a means of livelihood. Now, in America, the chorus girls are brighter and handsomer than those of the average German theatre, but they are too apt to be frivolous and inattentive, owing, in some instances, to the fact that they are not dependent on the stage for support, and, therefore, are disinclined to submit to the necessary discipline and drilling. When the stage door closes on them it is none of my business what their social distractions may be; but I have obtained a reputation for severity with chorus girls that I hardly deserve, simply because I insist on absolutely strict discipline during rehearsals. I warn a girl of that sort once or twice, and if she doesn't mend her ways I simply discharge her, as a system of fines would not have the desired effect under the circumstances. As I have often told managers who suggest fining as a corrective measure for American chorus girls—my way of spelling fine is f i r e."

"So that those who escape the fire are presumably the survival of the fittest?"

"More or less so, but still I have a great deal to contend with among those who are not fired. The girls are generally quick and intelligent, but they have no traditional stage training. The men are a mingling of good, bad, and indifferent material. The old stagers of both sexes are set in their ways, and the younger ones are frequently simply selected on account of possessing telling voices and a good stage presence, and know absolutely nothing in regard to gesticulation, distinct utterance in singing, and so forth. That is why I have to treat the chorus as a mechanical body. It would take a year of continuous rehearsals to give each member of the chorus an individual training. So I have to resort to *ensemble* training—that is, I train the chorus in squads."

"And how about the principals?"

"Oh, that is another matter. They are artists and only too eager to take advantage of any points and stage business that I suggest. And I wish to say right here, that while I am always credited with the drilling of the chorus people, I seldom get any credit for the individual tuition I frequently find it necessary to devote to the principals. Sometimes when I have to deal with a prima donna or a tenor who has no talent whatever for acting, I have to suggest every detail of acting, and my suggestions are mostly accepted with great eagerness. I could cite some remarkable instances of ingratitude in this respect among principals. During the rehearsals it is 'Max, show me how to do that,' but after they have won public favor through my untiring zeal in their behalf they are apt to ignore me entirely in the matter, and some of them find it difficult to recall me at all when they meet me on the street. That's why I often say that during rehearsals my name is 'Max,' and after the first performance of a successful production my name is 'Mud.' It would not be professional to cite names, but I could expose one monumental instance of ingratitude if I chose. I refer to the case of an operatic comedian, who when I took hold of him was earning $40 a week. After I had been largely instrumental in turning him from a cast-iron mugger into an artistic comedian, receiving $250 and $300 a week, he hardly knew one. But his case of abnormal swelled head ultimately caused his downfall, and when he applied to me to secure him a position in a new opera I was staging I didn't know *him*."

"Why is it that operatic producers are so scarce in America?"

"Because it involves such a comprehensive experience in the line of operatic stage productions. In the first place he must have a knowledge of operatic scores, and it is therefore necessary that he should have at least a practical knowledge of music. By this I don't mean that it is required of an operatic stage manager that he should be able to sing himself or play every instrument in the orchestra, but he should be a practical musical stage-conductor in the full sense of the term. After the correpetitor and the musical director have trained the chorus and the principals in the simple reading of the music, it is incumbent on the operatic stage-manager to infuse flesh and blood into their vocal work. First of all he has to go over every bar of music with the chorus, and show them where it is advisable to accompany their singing with stage business. At these rehearsals the chorus only learn the mechanical business of their parts. Then follows a reading of the opera with the principals, when the music is played to them on the piano by the musical director, so that they may obtain a plastic idea of the whole opera. Then follow four weeks of rehearsals with the principals, chorus, and ballet in order to perfect them in the technical requirements. Meanwhile the musical director has rehearsed the orchestra, and everything is ready for the ensemble rehearsals of all concerned, principals, chorus, ballet, and orchestra. After that come the dress rehearsals without make-up and the rehearsal of the chorus people in squads, according to the scenes in which they figure."

"With the actual scenery of the opera?"

"No, that is the next step. The ensemble rehearsals with scenic environments are for the purpose of blending and familiarizing the principals and chorus with the scenery and properties. They are also for the purpose of rehearsing and heightening the spectacular effects. After the final dress rehearsals with principals alone, in which they often receive individual drilling for each scene, come the final dress rehearsals of the entire company with make-up, costumes and scenery. The last dress rehearsal is equivalent to a first representation. The opera is presented without waits or interruptions, so that the public will have the benefit of a smooth performance on the opening night. Despite the most careful attention and ceaseless activity on the part of the producer, despite his careful supervision of every detail in regard to costumes, scenery, properties, and so forth, despite the selection of a fine cast of principals and of an unusually good chorus, despite every thing that human skill, energy, and experience can do for the opera, the production may after all prove a fizzle. When the opera is a success the producer drops out of sight; when it proves a fizzle, manager, author, composer, and everybody connected with the company combine to blame the stage-manager. But he gets indifferent to a scant meed of praise and an undue portion of blame. He is buoyed up by his artistic endeavor to make the very best production in his power, even if the glory of the operatic stage-manager exists nowhere else except behind the scenes."

Possibly Mr. Freeman might derive some consolation for the footlight boundary line of the operatic stage-manager's glory by looking up the passage in Shakespeare that says:

> Glory is like a circle in the water,
> Which never ceaseth to enlarge itself
> Till by broad spreading it disperse to nought.
>
> Sic transit gloria mundi! A. E. B.

DEATH OF KATHARINA KLAFSKY.

Frau Katharina Klafsky Lohse, the German dramatic soprano, died at Hamburg, Sept. 22. She was a member of Walter Damrosch's company in America last season, and was to return under the same management during the coming Winter. She was born in Hungary forty years ago, and received her initial vocal instruction from Madame Marchesi while that great teacher was still at Vienna. Her debut was made at Bremen, and soon afterward went to Italy with a company organized by Angelo Neumann, and directed by Anton Seidl. Frau Klafsky became famous about ten years ago while singing at the Hamburg Stadt Theatre, with which she was connected at the time of her death. She married Herr Grove, a baritone of the Hamburg company, who died several years ago. She then wedded Otto Lohse, an orchestral conductor, who survives her with several children. Her success in opera at London, Paris, Cologne, and other European cities is a matter of dramatic history. As an exponent of Wagnerian opera she had few equals, and her impersonation of Isolde stands as a monument of art.

GEORGIA CAYVAN'S OPENING.

It was in Haverhill, Mass., under the management of James F. West, that Georgia Cayvan made her professional debut; and it was in Haverhill again, at Mr. West's Academy of Music, that Miss Cayvan made her debut last week as a star. She appeared in W. R. Walker's play, Mary Pennington Spinster.

The story is that of a young woman who is left with a large business enterprise upon her hands. She not only undertakes to run it alone but upon new ideas. Instead of a corps of men, she proposes to engage only women. Finally, when ruin seems imminent, she is prevailed upon to take a partner. He proves indispensable to the business and to her happiness as well; and after an adventuress has very nearly won him away from Mary, she contrives to make him her partner for life.

The play is said to furnish Miss Cayvan with a congenial part. Of the supporting company, George Woodward, Orrin Johnson, Frank Atherley, Annie Southerland, and Florence Conron are all commended. Miss Cayvan will open in this play at Palmer's next Monday.

IRVING PRODUCES CYMBELINE.

Sir Henry Irving revived Cymbeline at the London Lyceum, Sept. 22, and the cabled advices rank it as one of the most notable of his long list of remarkable productions. Upon his work as Iachimo, Ellen Terry's as Imogen, and Frederick Robinson's as Belanois, much praise is bestowed. The scenery, particularly the Roman interiors arranged under direction of Alma Tadema, is said to be extraordinarily magnificent. In a speech, Sir Henry announced that Madame Sans Gêne would soon be presented, probably preceded by a brief revival of Richard III. The enthusiastic and distinguished audience included Arthur Pinero, Henry Arthur Jones, E. S. Willard, J. M. Barrie, and F. C. Burnand.

FOR EVANGELINE.

Yvonne La Guerre, the French harpist, of the Paris Grand Opera House, has been secured by Manager E. E. Rice, and is expected to arrive here in time to open in Evangeline, at the Garden Theatre, on Thursday. For the role of Le Blanc, Mr. Rice has engaged Charles Bigelow. Other new people who will make their first appearance in the piece, and infuse into it new life, are C. A. Bigelow, Ed Chapman, Theresa Vaughn, and Maude Courtenay. It is understood that Manager Rice has a brand new burlesque up his sleeve, and, unless Evangeline proves successful beyond expectation, the new piece will get a hearing at the Garden sometime before the Christmas holidays.

A PRESENTATION TO WILLIAM OWEN.

At Pontiac, Mich. Sept. 11, after a performance of David Garrick by the William Owen company, the Rev. Dr Lawrence Stevens, rector of Zion Episcopal Church, with a sincerely complimentary speech, presented to Mr. Owen a scroll bearing the signatures of leading citizens who wished to testify their appreciation of the efforts of the star and his company.

MR. HILLIARD'S MARRIAGE.

On Tuesday last Robert Hilliard took unto himself a wife. At the Hedding Methodist Episcopal church, in Jersey City, he was married to Mrs. Nellie E. Murphy of this city. The Rev. George C. Wilding performed the ceremony, which had as a solitary witness, Assistant District Attorney John F. McIntyre.

PROFESSIONAL DOINGS.

Fred Lotto has returned to the city.

Robert Hilliard will open at the Bijou Nov. 9.

Fanny Burke retired from In Old Kentucky on Sept. 26.

Lon B. Williams denies the published report that he would leave The Private Secretary.

A big baby show was given in the City Opera House, Saco, Me., recently.

The Bondage Days company, C. L. Stewart, manager, collapsed after a performance at the Capitol Square Theatre, Detroit, Sept. 12.

Bingley Faley, who is now a Detroit lawyer, is stumping for the Republican cause.

Julius P. Witmark has resigned from the cast of The Gold Bug.

Lillian Lewis states that she is not and has not been with the touring production of Cleopatra, reports to the contrary notwithstanding. Miss Lewis leased the music, scenery, costumes, etc., for the piece.

Agnes Carlton Phillips is playing the soubrette role in The Heart of Chicago. Alphonso Phillips is with the Northern Tornado company.

Walter Kennedy will open his season, under management of Mark Aborn, Oct. 1, at Bridgeport. His repertoire includes, Samson, Virginius, Othello, and Damon and Pythias.

Henry Jewett left the Margaret Fuller company Sept. 17. Mr. and Mrs. Hudson Liston left two days later. Howard Wall is still with the company. Walter Walker has joined for a few weeks.

Robert Drouet has no intention to leave the stage, as has been reported, nor is it true that he is but temporarily engaged at the Girard Avenue Theatre, Philadelphia. He is under contract there for the entire season.

Manager Stevens, of the People's Theatre, Toledo, has handed over a donation to the local infirmary, an institution which that theatre frequently helps.

Charles L. Young and Ada Van Etta were married at Denver, on Aug. 24.

Margaret Mather does not begin her season till after the New Year. She expects to make an elaborate production of A Winter's Tale at a Broadway theatre.

Ex-President Harrison and Mrs. Harrison witnessed John Drew's performance of Rosemary at the Empire last Thursday.

A. Q. Scammon has acquired the sole rights to Charles Dickson's old piece, Incog.

His Absent Boy closed in Boston last Saturday.

Beatrice Strafford will have a testimonial benefit at the Berkeley Lyceum on Oct. 15. Miss Strafford will be seen as Lady Isabel in East Lynne.

Blanche Walsh reached San Francisco from Australia last Wednesday. She is under contract to A. M. Palmer, and is expected soon in New York.

Fay Templeton has resigned from Rice's Excelsior, Jr., and has again taken up her residence with her mother in this city.

Caroline Evelyn Hill, a former member of the Madame Sans-Gêne company, was recently married to Colonel Albert Judson, of Albany, N. Y. Mrs. Judson will retire from the stage.

Sadie Connelly received at her home in this city, last week, a box of violets from California. She placed the flowers in her sleeping-room, and awoke in hysteria and partial paralysis, but soon recovered. A physician pronounced the case one of poisoning from the odor of violets.

Bruce Edwards, formerly of the Hartford *Post*, goes in advance of Robert Hilliard.

One of the Esquimau dogs used in Under the Polar Star at the Academy is reported missing. The dogs were taking an airing on Wednesday afternoon on Irving Place, when one of them managed to elude the vigilance of the keeper and escape from the pack. Mr. Brady has offered a reward for its safe return.

Horace Mitchell will take A Sleeping City on tour.

Alma Strong has been engaged as leading woman for Walter Kennedy's company. He plays a Shakespearean repertoire.

H. S. Ricci opens his fifth annual starring tour at Dover, N. J., on Oct. 5, presenting his new farce comedy, O'Brady's Election. The company makes a special feature of a torchlight campaign parade and display of fireworks each evening. The tour is under the direction of A. G. Clark, with Norman Moore acting manager; J. N. Little, business manager; Arthur Newhall, advance representative; Frank Tate, second advance; and Professor Alfonso La Mayo, leader of band.

Maggie Cline and her company scored a decided success in Philadelphia, where the press was enthusiastic upon Miss Cline's work as a star.

T. C. Howard closed his season as stage-manager of the Onaroc Theatre, Boothbay Harbor, recently, and left for Norristown, having been engaged by Joseph D. Clifton as general manager of the June Agnott company, which opened on Saturday, Sept. 19. The Summer theatre at Boothbay proved a success and will be run as a stock dramatic theatre all next Summer.

The opening of Augustin Daly's A Big Bonanza has been postponed until Oct. 8. Deshler Welsh takes the company out. Frances Drake has been engaged as leading woman.

Gilmore and Leonard have found a strong card in Hogan's Alley.

Robert Mantell is turning people away.

The Murray Young children and Dottie Murray have joined the McAuliffe and Greene company.

E. L. Paul, of the Orris Ober company, and Blanche Iler were married at Laramie, Wyom., Aug. 5.

Harry Winchell is playing Old Dan Tucker with Dan Sherman's Comedians.

Demetrius Calla's Bey, husband of the widow of P. T. Barnum, died in Egypt, Sept. 21. His wife will return to her home in Bridgeport.

Mr. and Mrs. De Wolf Hopper and the principals of their company entertained the local Mystic Shriners at the Narragansett Hotel, Providence, Sept. 18.

Charlotte Durand has sued Manager Heinrich Conried for $1250 next season's salary, and he has sued her for $65, advanced. She claims that she attended three extra performances last season, and that her request for an advance of $175 was refused.

J. M. Barrie, the novelist and playwright, sailed for this country from Liverpool on Wednesday. He is bringing over his dramatization of The Little Minister and a new play, Two Kinds of Women, for Charles Frohman.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

THE THEATRICAL ROSTER FOR 1896-97.

SECOND INSTALMENT:

DRAMATIC.

ALICE BYNO CO.—Hammond and Stewart, proprietors; Charles C. Hammond, manager; J. B. Stafford, business manager; J. Orville Stewart, advance agent; Harry E. Wilson, stage manager; David A. Austin, musical director; Paul Arnold, property man. Charles C Hammond, Harry E. Wilson, Frank E. Gavin, George W. Bailey, David A. Austin, Judson Norduft, Issac Julian, Sam C. Miller, J. Orville Stewart, Ralph bailey, J. B. Swafford, Alice Byno, Mae Ellsworth, Isabel Rollin, and Viola Dorcas. Now playing.

ALABAMA.—Clement Bainbridge, proprietor; John G. Ritchie, manager; W. F. Molitar, treasurer; Francis Nelson, stage manager. Clement Bainbridge, Fred Mower, Harry M. Allen, L. P. Hicks, Robert Conners, F. W. Kenull, W. M. Wadsworth, Francis Nelson, Ethel Irving, Helen Weathersby, Florence Crosby and Katherine Dooling.

AN AMERICAN HERO.—L. H. Ford, proprietor; Clint G. Ford, manager; Lew Gleason, stage manager; F. H. Spetzman, advance representative. Lew Gleason, Fred Fowler, J. Marion Ford, Clinton Griffith, F. H. Spetzman, Vennie Keepling, Jessie Colton and Gertrude Shields. Tour began Lake Geneva, Wis., Aug. 3.

A BOWERY GIRL.—Jack Lodge, manager; Ed W. Rowland, business manager; E. P. Lewis, musical director; W. J. Deming, stage manager; Dave Whipple, stage carpenter. Robert Gaillard, John D'Ormond, James A. Devlin, Daniel Reed, W. J. Deming, Andy Adams, Forest Machette, Dave R. Whipple, Lillian Keene, Eduella Miller, Agnes Fuller, May Fulford, Ella Warren and Little Helene. Now playing.

A COUNTRY MERCHANT.—Charles Cowles, Arthur Sanders, Willard Curtis, Clement St. Martin, Harry B. Gibson, James D. McCabe, Alfred Lust, Frank Rodney, James Hoppe, Della Clarke, Belle Glyndon, Ida Newman, Mary Elizabeth Reed and Virgie Glyndon. Tour began Elmira, N. Y., Sept. 7.

BEN HUR.—Walter C. Clarke, proprietor and manager; Benjamin Hamilton, representative; Palmer M. Le log and Smith A Morris, drill masters; Mons. Burk, costumer; W. L. Anderson, press agent; Jesse E. McDole, stage carpenter; E. O. Marvin, electrician; Walter Smale, calcium man.

BITTNER THEATRE CO.—William W. Bittner, proprietor and manager; Jack Fowler, business manager; Sam C. Hunt, stage manager; Caddie Gail, musical director; C. Moran, property man. Walter Fredericks, Harry Choate, Selmer Romaine, Andy Adams, W. A. Bandy, Mattie Choate, Florence Morrow, Milly Stevens, Florence Hunt and Baby Gail. Tour began Maryville, Mo., Aug. 10

CHASE-LESLER THEATRE CO.—Gertie Ewing, Ray Whipple, Lillian Harrison, Mrs. Joe Ewing, Glenn Harrison, H. H. Fisher, Will M. Carroll, Charles Harrison, Oscar L. Hickman, N. W. Van Dyke, Will T. Lister, and Glen F. Chase. Now playing.

DANGERS OF A GREAT CITY.—Sawtelle and Meech, proprietors and managers; A. D. Cameron, business manager; George H. Smith, advance agent. Frank Munnell, Lew Gleason, George H. Watson, Joseph Gordon, Scott Raymond, William Walsh, W. A. Nichols, William Smiley, Genevieve F. Sawtelle, Mrs. J. Al Sawtelle, E. A. Sawtelle, Lillian Lancaster, and Louise Mahler.

DELMAR'S STOCK CO.—Professor Oldham, musical director. C. H. Colson, Roy Thear, Horace Herbert, Maurice Brennan, Charles Marriott, Charles Lawrence, Emma Hen-hell, Margaret Theyer, Mary Bankson, and Tilda Hagstrom. Tour began Paris, Mo., Aug. 31.

ELROY'S STOCK CO.—Edwin Elroy, manager; H. W. Taylor, business manager. J. Harvey Cook, William R. Daly, George Rose, David Davies, Fred C. Palmer, Arthur L. Coghair, George L. Savage, Fred J. Roberts, George Mason, Max Greenberg, Lottie Church, Bertha Summerville and Marie L. La Tour. Now playing.

ESLER'S LYCEUM CO.—O. Leigh Esler, proprietor and manager; G. A. Marder, general agent; Bert Wade, musical director; M. H. Walton, property man. W. H. Hartigan, Charles Wells, A. E. Whitting, Frank Sherman, W. Morgan, Frank J. Dean, R. S. Ewen, Myron McPherson, P. Moinet, W. Ingrahm, Rut Walton, Miss Courtney, Mattie Davis, Miss Sherman, Miss Mason and May Dean. Tour began Fenton, Mich., Sept. 21.

EMILY SANCKER CO.—Thomas W. Ryley, proprietor and manager; Robert E. Golden, press agent; Alf A. Bosbell, advertising agent; James A. Kiernan, stage manager. Raymond Copp, Harry Beresford, J. W. Cope, James A. Kiernan, Walter Parr, Charles E. Warren, Henry Phillips, Elizabeth Rosselle, Julia Day, Chauncy Olney and Emily Sancker. Tour began Allentown, Pa., Sept. 21.

EMMA WARREN CO.—Emma Warren, proprietor; J. S. Garside, manager; Henry Evans, business manager; Tom Stuart, stage manager; S. V. Downs, musical director; Guy Scott, property man. Emma Warren, Mamie De Barr, Pauline Seymour, Percy Warren, C. P. King, George Warren, J. S. Garside, S. V. Downs, M. H. Bromley, C. F. Dynes, George Ludwig, C. D. Cuebine, Guy Scott, Tom Stuart and Henry Evans. Tour began Eminence, Ky., Sept. 14.

FAST MAIL. (Northern).—Lincoln J. Carter, proprietor; Martin Golden, manager; Harrie R. Pierce, advance agent; W. H. St. James, stage manager; W. T. Le Roy, musical director; Fred Armstead, property man; Charles Moore, machinist. Robert Gemp, W. H. St. James, Tony West, Charles Barrington, Samuel J. Roberts, Fred Armstead, W. T. Le Roy, Charles Moore, Harrie R. Pierce, Martin Golden, Carrie Le Moyne and May Roberts. Now playing.

FRANCIS OWEN CO.—H. G. Fergus, manager. Francis Owen, Guilbert Faust, James H. Thorne, E. E. Wright, W. F. Owen, Minnie Hoffman, Leona Linstedt, Maud Salisbury. Now playing.

F. C. BURTON CO.—F. C. Burton, proprietor; Wilford St. Aubran, manager; J. H. Russell, business manager; C. C. Armstrong, advance agent; Will Nicholson, treasurer; R. W. Bowers, stage manager; Frank Sanitts, musical director; E. M. Mitchell, property man. F. C. Burton, J. W. Ward, James Bell, R. W. Bowers, Frank Sanitts, Charles Neuman, A. M. Beardsley, Addis Cole, Mattie Goodman, Jennie Francis, and Ethel Barber. Tour began Red Oak, Iowa, Sept. 7.

FORD'S STOCK CO.—L. H. Ford, proprietor; Clint G. Ford, manager; F. D. Fowler, advance representative; Richard Masters, Jr., property man. Clint G. Ford, F. H. Wheeler, Orrin Jackson, Martin F. Jackson, James A. Sweeting, Dudley Harrison, Louise Lancaster, Mildred Baker, Pearl Ford, Lillian H. Ford. Tour began Clinton, Ill., Aug. 24.

FOR HER SAKE—Charles W. Roberts, manager; Harry Bernard, business manager; John H. Bennett, advance agent; Charles H. Montgomery, stage manager; William H. Govey, property man. Edwin Gordon Lawrence Charles H. Montgomery, Frederick D. Monroe, Frank Munnell, John Hamilton, James A. Swallow, Eugene C. Bell, William Horace, Ida Desmond, Margaret Tennant and Ida Anderson. Tour begins Albany, N. Y., Nov. 21.

GRAHAM EARLE CO.—Earle and Rosskam, proprietors; Charles Rosskam, manager; James Hammel, business manager; Willis Carter, advance agent; M. W. Zielie, stage manager; Leon B. Neste, musical director; Ren R. Rice, property man. Graham Earle, Mart W. Zielie, Will J. Wikoff, J.G. Macfarland, Harry Aveling, Ren R. Rice, Leon B. Neste, Leslie Pomeroy, Cora Hammel Earle, Anna Pomeroy and Marie Romerill. Tour began July 27.

HUMANITY.—William A. Brady, proprietor and manager): John S. Hale, acting manager; Sam Thall, business manager; C. A. Ferguson, stage manager; E. F. Van Rensselaer, stage carpenter; Frank Murtha, property man. Joseph Grismer, Hardie Kirkland, C. J. Williams, Ross O'Neil, C. A. Ferguson, Arthur Livingston, Gus Mortimer, Frank Murtha, Harry Haskins, Joe Murtha, Johnny Hughes, Phoebe Davies, Fanny C. Jackson, Ethel Barrington, Pearl Evelynne and Jamie Grey. Tour began Philadelphia, Pa., Sept. 7.

HAMILTON PLAYERS—F. C. Hamilton, manager; W. F. Dickson, business manager; Arthur J. Hubbell, treasurer; A. J. Edwards, stage manager; J. H. Surridge, property man. A. S. Lipman, F. C. Hamilton, Charles H. Riegel, Charles Mason, A. J. Edwards, Frederick Webber, Charles Hall, James H. Surridge, Burke Dozier, E. C. Royal, William Chappell, Billy Woods, Mrs. Jean Clara Walters, Margaret Dibdin, Mamie Johnstone and Margaret Mercer. Now playing.

HARRISON J. WOLFE CO.—Wolfe, Allen and Conlin, proprietors; Wallace C. Allen, manager; Ike Bull, business manager and advance; E. S. Conlin, treasurer; Richard F. Buhler, stage manager; David B. Ward, property man. Harrison J. Wolfe, Arthur Price, Earle F. Ryder, William J. Gross, Richard Buhler, Charles K. Dulin, David B. Ward, Frank Allen, Bretta Marte, Emma Conlin, Ella Conlin and Mrs. Harriet Sargeant. Tour began Gloversville, N. Y., Sept. 7

HORACE VINTON CO.—Frank J. Mangold, musical director; Gerald Bower, musical director. Eda Clayton, Horace Vinton, A. J. Pickens, Harry Stetson, John E. Clark, J. S. Valentine, Dan L. Ryan, Lewis Silvers, Nicholas Schenck, Agnes Purcelle, Katherine Morgan, Trixie Lewis, Jessie Getty, Albert Schwing, Charles Schwing, A. H. Sprout, F. G. Perch, Howard Brotherton, F. S. Hessinger and J. T. Kreiling.

JOSEPH MURPHY—Jake Shattuck, manager; J. J. Showles, business manager; W. T. Sheehan, stage manager; H. C. Browning, property man. Joseph Murphy, Harry Greenier, John W. Barton, John Dailey, W. T. Sheehan, William T. Clark, Will E. Jordan, Charles Brandt, Dan Thompson, Alma Earle, Jeanette Ferrall and Carrie Elberts. Tour begins Philadelphia, Pa., Oct. 5.

JESSIE MAE HALL CO.—Mark E. Swan, proprietor and manager; Oliver Martell, advance agent; J. Eugene Hall, treasurer; Mark E. Swan, stage manager; Charles Eisenhut, musical director; N. E. Parson, property man. Jessie Mae Hall, Mark E. Swan, Fred G. Hearn, Allen H. Bailey, George B. Howard, Lawrence Gratton, Bessie Doyle, Norma Yeager and Marion Holcombe. Tour began Middletown, Ind., July 27.

JULIA MARLOWE TABER AND ROBERT TABER CO—Theodore Bromley, manager; Will M. Hull, advance agent; Frank Gray, treasurer. Julia Marlowe Taber, Robert Taber, Bassett Roe, G. W. Anson, Dodson L. Mitchell, Edwin Howard, Henry Doughty, Frederic Murphy, Frank Colfax, Augustus Balfour, Algernon Tassin, Hawley Francks, Sampson Gelder, E. P. Wakefield, Peter Leddy, Mrs. Sol Smith, Eugenia Woodward, Katherine Wilson, Alice Parks, Jennie Singer and Mary Daly. Now playing.

JAMES YOUNG CO.—J. H. Jenkins, proprietor; Maurice I. Labe, manager; T. J. Meads, advance agent; Harry Keefer, stage manager. James Young, Elmer Buffham, Charles Pierson, Leonard Greene, Harry Keefer, Walter Benn, G. L. Kennedy, Harry Davenport, R. T. Webster, Horace Wilder, Rita Louise Johnson, Ida Lewis, Katherine Hamilton and Mrs. G. L. Kennedy. Tour begins Chester, Pa., Oct. 5.

KITTY RHOADES CO.—Kittie Rhoades, proprietor; Richard Obee, business manager; E. J. Byers, advance agent; Frank Hurley, treasurer; Fred W. Poe, stage manager; Charles Bope, musical director; Lew Harris, property man. Willard Garton, Jerold Hemingway, Orlin Kyle, Fred W. Poe, Pete Raymond, Warner Oliver, Frank Bush, Camille Gordon, Annie Hanson, May Harris, Grace Wood, Little Birtie Harris and Kittie Rhoades. Tour began Mount Holly, N. J., Sept. 21.

KATHERINE ROBER CO.—Charles A. Wilson, manager; George A. Gray, advance agent; Justin Paige, stage manager; B. R. Raven, musical director; Jasper Reed, property man; Jesse Bosen, stage carpenter. Franklyn Ritchie, J. Gordon Edwards, John Weber, Morris McHugh, Justin Paige, Charles Greene, Leonard Rowe, W. E. Knight, Mandus Prufer, C. G. Thomas, H. G. Wnall, Charles Bragg, Charles G. Hyde, N. N. Brown, George H. Maurer, Katherine Rober, Grace Hamilton, Zephie Dinsmore, Belle Gurney, Alice Clifford, Della Belle and Boby Belle. Tour began Boston, Mass., Aug. 10.

LEWIS MORRISON CO.—Lewis Morrison, proprietor; Edward J. Abam, manager; E. B. Ludlow, advance agent; Frank P. Wilkins, treasurer; Allyn Chadwick, stage manager; Aileen Bertelle, musical director; Charles Sauter, electrician; Joe Michael, carpenter. Lewis Morrison, White Whittlesey, Lorimer Johnstone, George S. Trimble, Charles G. Taylor, Zeph Goudreault, Allyn Chadwick, Searle Dawley, Charles Sauter, Joe Michael, Nick Dunn, Fred Taylor, Frank P. Wilkins, E. B. Ludlow, Florence Roberts, Aileen Bertelle, Florence Brooks, Mrs. Nelson Kneass and Lillian Armsby. Tour began Halifax, N. S., Aug. 17.

LITTLE TRIXIE—Fred Robbins, proprietor and manager; Walter C. Mack, advance agent; M. F. Luce, treasurer; Eugene Millard, stage manager; J. Francis Hayes, musical director; Hugo Cannon, property man; W. Hadason, programmer. Fred Robbins, M. F. Luce, Eugene Millard, J. Francis Hayes, A. G. McEachron, Nat Franklin, Hugo Cannon, Ma. Smith Robbins, Minnie De Haven, Lorene Jansen Ward, Maud Hazlet and Stella Blair. Tour began Scranton, Pa., Sept. 7.

LEYTON CO.—C. C. Tolson, William A. Eastland, L. P. Murray, Lorena Graves, Lillian Graves and Gay Leyton. Now playing.

LOST IN EGYPT.—Milton and Bradbury, proprietors and managers; Newton Marks, business manager. Fred J. Wildman, Freddie Brookman, John W. Stephens, Ralph P. Lewis, Harry L. Solter, Walter Pierce, James Allison, Lon J. Howard, Leon and Baker, Fanny Mathias, Jean Fenwick, Minnie Church and Rose Atwood. Now playing.

MR. AND MRS. GRANDIN—W. T. Fennessy, manager; James H. Alliger, business manager; John Fennessy treasurer; W. C. Tanner, stage manager; J. C. Brammall, property man; William Dixon, carpenter. Mr. Grandin, Mrs. Grandin, L. M. B. Pratt, John E. Miles, W. C. Tanner, E. F. Bostwick, J. G. Brammall, James Haviland, Ernest Cooper, Walter Faile, Wm. Edmunds, Dorothy Thornton, Grace Welby, Maud Morrison, Perle Miles, Emeline Duchard, Mary Hoey and Sara Holman. Now playing.

MACAULEY-PATTON CO.—Macauley and Patton, managers; Ben Murtry, advance agent. William Macauley, W. B. Patton, Cliff P. Venie, Irving Brooks, Bert Merket, George Manzer, Ida Florence Campbell, Addie Snow, Katherine Cameron, Neva Saterlee and Belle Gross. Now playing.

MADGE TUCKER CO.—William T. Gaskell, manager; Harry Banjo, business manager; Harry J. Thomas, stage manager; Charles Ridley, musical director. H. M. Hooper, Charles C. McGregor, Charles P. Price, Harry Bronson, Madge Tucker, Ida A. Thomas, Josie Price, Viola Mank, and May Stebbins. Now playing.

M'AULIFFE AND GREENE CO.—J. T. Macauley, manager; Alfred Doran, representative; Frank Young, treasurer. Jere McAuliffe, Joseph Greene, J. L. Clarke, Archie Deacon, M. J. Greene, Aubrey Beattie, W. Lanigan, Frank Young, Dave Lawrence, Ella Cameron, Winnifred Greene, Mildred Hyland, Sadie Cushman, and the Three Murray Children.

NEW YORK PLAYERS—F. J. Swain, manager; Prof. Parkhurst, musical director; Albert Taylor, John P. Hymer, L. P. Burrows, Walter Arnim, Charles Sherman, Freddy Clemens, Lillian Hathaway, and Thelma Aubergne. Now playing.

OTHER PEOPLE'S MONEY.—Fred G. Conrad, representative; Charles T. Del Vicchio, stage-manager. Hennessy Leroyle, William Mitchell, Percy K. Bowles, William Jennings, Ralph Stuart, Georgia Welles, Lottie Wade and Helen De Estere.

OTIS SKINNER CO.—Otis Skinner and Joseph Buckley, proprietors; Joseph Buckley, manager; J. D. Lellingwell, business manager; Thomas J. Reilly, treasurer; John Weeks, stage manager; D. J. Sullivan, property man; Jack Gemenden, carpenter. Otis Skinner, Fred C. Mosley, Frank L. Sylvester, John Weeks, W. J. Constantine, Guy Post, Paul Gerson, Wadsworth Harris, John Lane Connor, James Eddy, A. McCormack, Maud Durbin, Sarah Truax, Ada Aberle, Adaline Roberts and Mary Breyer. Tour began Minneapolis Aug. 31.

RICHARD MANSFIELD CO.—John Warner, manager; Charles B. Cochran, secretary; José Rodriquez, treasurer; Thomas Graham, stage manager; Mrs. Symonds, wardrobe mistress; Ed Cinq-Mars, property man; Michael Fitzgerald, electrician; J. J. Loughran, stage carpenter; William Loughran and Thomas Vore, stage machinists. Richard Mansfield, Henry Jewett, A. G. Andrews, Joseph Weaver, Benjamin Johnson, Benjamin Horning, Harry Allen, William Kingdon, W. B. Courtney, Albert Christie, William Elton, C. B. Cochran, J. Dwyer, Mr. Stewart, T. F. Graham, Blanche Weaver, Alice Pierce, Charlotte Walker, Mrs. May Pierce, Alice Butler, Miss Angard, Edith Evelyn, Mary Lavine, Miss Blanchard, Mrs. Laird, Miss Carpenter and Gladys Laird. Tour begins Omana, Neb., Oct. 5.

ROWLAND'S PLAYERS.—Emily Greene-Rowland, proprietor; Alfred Rowland, manager; J. W. Mallory, advance agent; T. M. Brown, stage manager; John Vine, musical director; Calvin Williams, property man. Emily Greene-Rowland, Jennie McAlpine, E. P. Beamish, C. L. Carlton, Al Morris, Calvin Williams, T. M. Brown, and Manier Scott. Now playing.

ROBERT HILLIARD CO.—Frank L. Perley, manager; Mason Mitchell, business manager; Harry E. Sanford, advance agent; Bruce Edwards, press agent. Robert Hilliard, Raymond Hitchcock, Russell Bassett, Cecil Butler, Roy Fairchilds, Edwin James, John Wolfe, Amelia Bingham, Carolyn Kenyon, Sydney Cowell, Vivian Bernard, and Frances Whitehouse.

REYNOLDS SISTERS' CO.—H. W. Reynolds proprietor and manager; H. C. Wickham, advance agent; Charles Volckner, musical director. Isabella Reynolds, Mae Reynolds, Blanche Belleville, Mabel Myers, Little Hilda Kennedy, L. S. De Kalb, W. J. Walsh, J. J. Walls, Charles La Mont, Charles G. Boyers and J. W. Anderson.

STARS OF REPERTOIRE CO.—Louis J. Russell and wife, Howard Wall, Louse Warren, Frederick Diliger, W. H. Neuman, Frederick Whitman, Harry Lee, Etha Rossland, Evelyn Forbes, Clara Miller Phillips and Katherine Bond. Tour begins Chelsea, Mass., Nov. 23.

SOUTH BEFORE THE WAR.—Harry Martell, proprietor; H. Martell, manager; Charles R. Bugbee, advance agent; Sep Earl, treasurer; Billy Williams, stage manager; Hally Smith, musical director. Billy Smith, property man. Harry Martell, Mrs. H. Martell, Sep Earl, Josie Earl, Frank A. Howard, Billy Williams, Billy Wolf, Symonds and Rastus, Frank H. White, William Ferry, Thomas Glynn. William Cottrill and wife, Luke Putley, George W. Pickett, Paul Portlock, William De Mount, Eugene Clark, George Moore, Perry Black, J. C. S. Crooms, William Helms and wife, Katie Carter, Maggie McKay, Lula Payton, Stanard Sisters, Bessie King and Marie Bell. Tour began Albany, N. Y., Aug. 24.

SUE.—Charles Frohman, proprietor; R. A Roberts, stage manager. Joseph Haworth, Horace Lewis, Louis Massen, Guy Standing, Theodore Roberts, William Bonelli, James Kearney, Sam Reed, Charles Bagshaw, Colin Sadiston, W. H. Post, W. C. Masson, V. A. Nichols, Thomas Walter, Anita Rothe, and Annie Russell. Tour began New York, Sept. 15.

SIBERIA.—Macdonough and Kennedy, proprietors; Thomas B. Macdonough, manager; Walter F. Floyd, advance agent; Charles E. Lothian, treasurer; E. L. Duane, stage manager; Joseph Meeker, property man; M. Alexander, carpenter. James Houne, William Stafford, Harry Dalton, J. Ogden Steven, E. L. Duane, William Cullington, J. Meeker, Frank McCormack, Jennie Kennark, Loraine Dreux, Margaret May, Mildred Burnham, Emery Hilborn, Agnes Prielle and Kate Burns. Tour began Brooklyn, N. Y., Sept. 5.

THE CHERRY PICKERS.—Augustus Pitou, proprietor and manager; R. E. Stevens, business manager. William Harcourt, Ralph Delmore, W. P. Castleton, Verner Clarges, Geoffrey Stein, R. V. Ferguson, Edward Poland, Benjamin Dean, J. L. Mason, J. Malloy, Frank Insley, William C. Riley, Roselle Knott, Jennie Satterlee and Ethel Knight Mollison. Tour began Utica, N. Y., Oct. 5.

THE GREAT DIAMOND ROBBERY.—A. M. Palmer and Edwin Knowles, proprietors and managers; Joseph D. Reynolds, business manager; Mr. Strickland, advance agent. Joseph Whiting, George C. Boniface, W. A. Whitecar, Thomas M. Hunter, Edward Ames, Joseph A. Wilkes, J. H. Cossar, James Bevins, Gustave Frankel, Edward Bartlett, Rose Eytinge, Mrs. Annie Yeamans, Selene Johnson, Louise Closser, Fanny Cohen, Ellen Cummings and Irene Hayward. Tour begins New York, Sept. 28.

THE IDEALS (Corrected).—John A. Himmelein, proprietor and manager; B. Holliday, advance; R. F. Himmelein, treasurer; Louis Eagan, stage manager; Ned Howson, musical director; James Meyers, calciums; Laurance Lee, F. J. Binkhurst, M. B. Streeter, Charles Leyburne, Wallace C. West, W. F. Weber, Frank Boynton, R. C. Hartleb, Bert Patrick, Frank Kendall, Ed Phillips, E. E. Seymour, J. C. Wichait, Beatrice Earl, Mate Louise Stevens, Jannette Johnson, Baby Johnson and Gertie Gardner. Now playing.

THE WYOMING MAIL.—W. B. McCallum, manager; C. W. Daniels, advance agent; Edwin Walcott, stage manager; Burt Forbes, property man. Frank Mason, Will H. Vedder, James F. Green, Edwin Walcott, Burt Weston, Frank Shafer, J. S. Roland, E. Smaekels, W. L. Morrison, Louise Clary, Jennie Burleigh, Dagmar Tempest and Lyceum Quartette. Tour began Ann Arbor, Mich., Sept. 8.

THE DEFAULTER—Lincoln J. Carter proprietor; Dick French, manager; W. C. Justice, advance agent; Andrew Forsythe, stage manager; Frank Hopkins, musical director; John C. Miller, property man. Henry Mitchell, Louis Morrison, Harry Dickeson, George Salisbury, Andrew Forsythe, J. C. Miller, Alf Ockerman, A. Colby, Joseph McKee, Charles Cornelious, William Upson, R. E. French, Alice Loving, Myrtle May and Blanch Hall. Now playing.

THE LAND OF THE LIVING.—Gustave Kahn, manager; Al Pottet, master carpenter; Walter Cook, master of transportation. Frank Karrington, George Mack, Louis Shea, Charles Gilbert, Charles Hayne, John Reynolds, Fred Hill, Neva Harrison, Belle Darling, Elenore Brodbay, and Mrs. Charles Gilbert. Now playing.

TEN NIGHTS IN A BAR-ROOM.—Carl Brehm, manager; Harry E. Anderson, advance agent; John F. Knoll, musical director. Ollie Halford, Baby Wava, Ida Leon, Baby Rex, Madge Livingston, John F. Knoll, Frank Montford, George Almonte, F. W. Kohman, Prince Pastor, Harry Blakley, Charles Wilson, C. H. Birkey, Fred Drum, C. R. McMurtry, and Louis Colson. Tour began Erie, Pa., Aug. 22.

THATCHER AND SMITH'S CO.—James Thatcher D. L. Smith, Frank Ireson, Harry Ireson, C. D. Newman, Fred C. Thomas, L. J. Thatcher, Alma Sylvester, May Pfaff, Magnolia Scott and Florence Hamilton.

THE TWO LITTLE VAGRANTS—Charles Frohman, manager. E. J. Radcliffe, Giles Shine, Thomas Kingston, José Davidson, George Faucett, Eugene Sanger, Lawrence Edinger, Edward Morgan, Thad Shine, Frederick Morris, Thomas Story, Charles Gibson, Thomas Smythe, Henry T. Harrison, H. Heathe, Charles Thayer, Mary Hampton, Minnie Dupree, Jessie Busley, Alice Fischer, Frances Gaunt, Annie Farnum and Lizzie Rochelle. Tour began Boston, Mass., Sept. 22.

THOMAS E. SHEA CO.—George H. Brennan, manager; H. Fletcher Hovey, business manager; William J. Carver, stage manager; James Dixon, property man. Thomas E. Shea, Henry Testa, William J. Carnes, Gardner Crane Frank Buoman, H. Fletcher Havey, Richard Nesmith, George W. Friend, Edwin W. Emery, Al Mason, Charles Rollins, William Johnson, James Dixon, Louise Hoefer Nesmith, Elinore Frances Shea and Rose Adelle. Tour began Boston, Mass., Sept. 21.

THE LIMITED MAIL.—Elmer E. Vance, proprietor and manager; W. J. Chappelle, advance agent; J. P. Loughney, stage manager; E. Wilcox, musical director. J. P. Loughney, Leigh Morrison, Arthur Denvir, Daniel Williams, E. H. Le Duc, William A. Conroy, Charles L. Newton, Beatrice, Clara Moran, Lillian Alexander, Eda Le Duc and Goldie May. Tour began Hoboken, N. J., Sept. 7.

THE PULSE OF NEW YORK.—Frank E. Tracy, general representative; Paul Cohn, treasurer; Eugene Ellsworth, stage manager. Chris Bruno, Eugene Ellsworth, V. H. Bond, Barney McDonough, W. J. Winter, C. H. Cobbins, Charles White, Carrie Lamont, Beatrice Daurincourt, Mabel Wood and Madge Maitland. Now playing.

THE HEART OF MARYLAND—Max Bleiman, proprietor; Will J. Block, manager; Herbert Millward, stage director; Charles Luriack, carpenter; John Love, assistant carpenter; Charles Dollman, fly man; Julius Curtis, property man; Albert Durbrow, assistant property man; George W. Russell, electrician. Herbert Kelcey, Frank Mordaunt, John E. Kellerd, Grant Stewart, Odell Williams, Henry Weaver, Jr., John W. Jennings, Charles Collins, Malcolm Williams, G. B. Hazelton, A. Pearson, W. H. Fox, A. C. Mona Joseph H. Weaber, Robert McIntyre, William T. Johnson, Frank Morton, Thomas Mallock, H. E. Bonwick C. D. Clarke, Percy Powell, John Rae, Jr., George Smith, Mrs. Leslie Carter, Helen Tracy, Angela Allen and Winona Shannon. Tour began Philadelphia, Pa., Oct. 28.

THE GIRL I LEFT BEHIND ME—Julius Cahn, proprietor and manager; Charles Jehlinger, acting manager; H. Quintus Brooks, business manager, in advance; H. H. Forsman, stage manager; Sam Russell, property man. Harry Gwynette, Frank Richardson, Duncan Preston, George E. Miller, Julian Barton, Arnold Daly, Earl Lee, William Lee, Harry Smith, William Harris, Adele Block, Jean Williams, Leslie Haskell and Alberta Lee. Tour began Springfield, Mass., Sept. 5.

THE GREAT DIAMOND BREAKER—Frank W. Nason, proprietor and manager; Will F. Phillips, business manager; Zanda Griswood, advance agent; Charles T. Russ, treasurer; John N. Phillips, stage manager; H. Snowstein, master machinist; Howard Doyle, master of properties; Charles Williams, electrician. J. H. Smiley, Charles Tingay, John Phillips, Harry Budworth, James K. Keane, Roland Norman, Thomas Dalley, John P. Bristor, O. W. Russell, Virginia Russell, Irene Hernandez and Bertha White. Tour began Brooklyn, N. Y., Sept. 14.

UNCLE JOSH SPRUCEBY—Dave B. Levis, proprietor and manager; S. S. Walters, general agent; Charles A. White, advertising agent; Arthur E. Brooks, programmer; Lew Blender, treasurer. Harry Green, Matt Russell, Preston Reed, George E. Lowe, M. O'Loughlin, Professor Leo, Ben A. Bergman, W. C. Youngs, Charles A. Prokop, Mart Pyle, Billy Crossman, J. J. Hebneen, Herman Hoefler, H. W. Harrison, T. M. Burlingame, W. H. Teal, Lee Evans, Frank Bell, Fred Barnes, James P. Snead, Alice Hamilton, Della Howard, Georgia Hayes, Carrie May Ellsworth and the Carson Sisters. Tour began Chicago, Ill., Aug. 23.

WILLIAM H. CRANE CO—Joseph Brooks, manager; George F. De Vere, stage manager. William H. Crane, Edwin Arden, Boyd Putnam, Percy Brooke, William Boag, George F. De Vere, Charles J. Jackson, Vincent Serano, Gus V. De Vere, Effie Shannon, Marion Abbott, Miss Lester, Miss Larkins, Miss Tyler and Miss Holly. Tour begins Newark, N. J., Oct. 5.

WOODWARD-WARREN CO.—H. Guy Woodward, manager; John S. Sullivan, business manager; J. Wyllie Guildtouch, advance agent; Harry C. Arnold, stage manager; Frank Winstein, musical director; Adrian C. Gregg, property man. H. Guy Woodward, Harry C. Arnold, Charles A. McGrath, Harold Holmes, Edwin A. Davis, Harry Siggins, Adrian C. Gregg, Bessie Warren, Gracie Beebe, Lula Espey and Bessie Leech. Tour began Atlanta, Ga., Aug. 17.

WILLIAM OWEN CO.—William Owen Co., proprietors; Atwell and McConnell, managers; Ben H. Atwell, business manager; Charles Cosgrove, advance agent; P. J. Winthrop, treasurer; J. W. McConnell, stage director; Harry G. Kernan, stage manager. William Owen, J. W. McConnell, J. R. Amory, Everett King, Harry G. Kernan, Frederick Hartley, Lee Bernheim, Francis Fletcher, George Addison, Agnes Maynard, Antoinette Ashton, Maud Raker and Constance Congdon. Now playing.

WOOD-JERSEY THEATRE CO.—E. N. Wood, proprietor; J. Frank Jersey, manager; Charles Fick, advance agent; Rube Welch, stage manager; R. V. Hall, musical director; Clarence Henry, property man; Mrs. T. H. Hard, pianist. Rube Welch, H. L. Webb, James Thompson, Harry M. Blake, William McDougall, Mamie Barrett, Kittie Francis and Corrin La Vaunt. Now playing.

WALTER KENNEDY CO—Mark Aborn, proprietor and manager; Neil Florence, business manager. Walter Kennedy, Frederic L. Barnes, Walter Lawrence, Louis Leon Hall, J. R. Cohen, W. J. Boardman, Raymond Gilbert, Rolland Wallace, Gerald Vernon, Rose Osborn, Alma Strong, Marguerite Walters, Mabel Lawrence and Hettie Dailey.

COMEDY.

A NIGHT'S FROLIC.—Wilson and Thayer, managers; Sylvester Maguire, business manager. Orient Anson, Minna Gunnette, Beulah Livingston, Nettie Sterling, T. S Shephard, John Edgar MacGregor, Mr. and Mrs. Bert C. Thayer, Mr. and Mrs. F. A. Wilson, William Clifton and Charles F. Newsom.

BENNETT-MOULTON COMEDY CO.—John S. Moulton, proprietor; Monte Thompson, manager; Charles A. Page and F. H. Lewis, advance agents. Justin Adams, Frederick Murray, Orson M. Dunn, George C. Denton, James Harris, Edgar Benn, Frank C. Twitchell, Elmer K. Moulton, Hal King, F. H. Lewis, Frank Richardson, Joseph C. Kessnich, T. V. Stock, R. B. Mathews, Frank E. Terrill, Emil Bierman, Ad. Reed, Alfred Clarke, Mattie Keene, Margaret Williard, Marie Arkwright, Sadie Warde and Rose Lewis. Now playing.

BLACK AMERICA'S COMEDY CO.—John Dixon, manager; Oscar Carbaugh, business manager; William H. Wallace, stage manager. E. J. Murphy, Bert Floyd, William H. Wallace, Frank Hurley, Albert Morgan, Walter Whaker, Kid Daniels, Maud Dixon, Nora Dixon and Mrs. Sarah Wright. Now playing.

BOSTON COMEDY CO.—H. Price Webber, manager; Edwina Grey, W. H. Bedell, W. B. Woodall, J. Warren Chase, Edward Weston, F. Garston, J. W. Ingraham, H. Price Webber, Louise Clifton, Rose Lilley, Little Isabel Clifton. Now playing.

BELL'S COMEDIANS—George H. Bell, proprietor and manager; W. Charles Turner, advertising representative; Will E. Atkinson, stage manager; Herman Hiller, musical director; Harry Weeks, master transportation; James Whittaker, property man. Will and Jessie Atkinson, James G. Norton, Charles C. Talson W. Charles Turner, James Whittaker, Lorena Graves, Maude Howe, Lillian Graves, and Lillian Dale.

COLUMBIAN COMEDY CO.—C. H. Newell, proprietor and manager; Harry Freese, advance agent; George Morris, advertising agent; R. Sanzone, stage manager. J. Knox Gavin, C. P. Coast, G. Bruce Richardson, A. J. McWatters, W. F. Powell, Jennie Platt, Helena M. Bailey, and Grace Tyson.

CHARLEY'S AUNT.—Julius Cahn, manager; J. K. Howard, business manager; J. M. McNamara, advance agent; Harry Linford, stage manager; James Watson, property man. J. M. Howard, Lieeford, O. E. Hallam, Arthur Lay, John Lancaster, John Daly Murphy, James Watson, William Bradford, Ethel Blande, Grace George, Rose Hubbard and Margaret May. Tour began Chicago, Ill., Sept. 6.

COLORED PLANTATION COMEDY CO.—Adams and Kelly, managers; Fred Newman, advance agent; Bert Armstrong, musical director. Pearl Douglas, Vinie Green, May Walker, Mrs. Bert Anderson, N. Moore, George Hall, J. Campbell, J. Jinkins, William Daly and N. Dorsey. Tour began Aurora, Ont., Sept. 16.

COLUMBIA COMEDY CO.—J. J. Walls, C. P. Coast, Walter Fane, A. J. McWatters, G. Bruce Richardson, Jennie Platt, Helma M. Walls and Grace Tyson.

COLUMBIAN COMEDY CO.—C. H. Newell, proprietor and manager; Harry Freese, advance agent; George Morris, advertising agent; Harry Richardson, musical director; R. Sauzone, stage carpenter. Knox Gavin, Jennie Platt, Helena M. Bailey, Grace Tyson, C. P. Coast, G. Bruce Richardson, A. J. McWatters and W. F. Powell.

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FALSTAFF UP TO DATE.—Holden Brothers, proprietors and managers; H. M. Holden, business manager; M. Lane, advance agent; W. H. Lewis, stage manager; Buford Curtis, musical director. Morgan Gibney, Charles Horn, John G. McDowell, W. H. Nelson, Samuel Snedden, W. J. Madden, Lafe McKee, H. M. Holden, Nellie Gibney, Myra Jefferson, Madge Nelson, Eva Lewis and Baby Madelon.

FERRIS'S COMEDIANS.—Dick Ferris, proprietor and manager; C. Ja. Smith, business manager; C. J. Cunard, advance agent; E. J. Dalton, stage manager; Sophus Jergensen, musical director; Charles Russell, property man. Dick Ferris, George E. Fisbe, C. Jay Smith, E. J. Dalton, Sam Mylie, Lucien L. Richards, Sophus Jergensen, J. R. Russell, James Lowell, Will Kline, E. Z. Bowers, Grace Hayward, May E. Cunard, Ruby Lyon, Belle Chapman, Irene Merry, Grace Lyle and the Pierre Sisters. Tour begins Nov. 5.

FANNY RICE CO.—G. W. Purdy, proprietor and manager; Frank E. Morse, advance agent; D. Bradbur, treasurer; George Warren, stage manager; Max Maretzek, musical director; William Todd, property man. Edward F. Goodwin, John S. Terry, Edward Metcalfe, O. B. Thavere, George Warren, Tom Deforest, William Stokes, Tom Stokes, James Stokes, Frank Stokes, Ben Sopes, Fanny Rice, Margrete Monon, Beatrice McKenzie, Alice Browes, Katherine Moyon, Pearl Deforest and Mamie Stokes.

HORMAN'S COMEDIANS.—W. E. Gorman, manager; S. C. Egerton, business manager; Richard Martin, advance agent; F. J. Starr, treasurer; Barry Maxwell, stage manager; Charles Hoffman, musical director; Selby Tapefield, property man. Barry Maxwell, John T. Hanson, Lincoln and Gillette, Ed West, Eugene Powle, Will Edwards, Edwina, Lillian Ackerman, Alice Redmond, Mabel Macklyn, Madge Lansing, Marie Evans and Ray Filburn. Tour began Middletown, N. Y., Aug. 17.

HOLDEN COMEDY CO.—Holden Brothers, proprietors; C. A. Holden, manager; C. A. Holden, advance agent; Mrs. C. A. Holden, treasurer; Ferdinand Grahame, stage manager; Jake Baum, musical director. Ferdinand Grahame, Harry B. Castle, Ralph J. Ravencroft, W. G. Warren, T. C. McDonough, Jake Baum, C. A. Holden, Kittie De Lorme, Iona Holden, Kate Bruce and Mrs. C. A. Holden. Tour began Toledo, O., Aug. 10.

HARRIS COMEDY CO.—A. R. Stover, agent; F. S. Smith, pianist. Charles K. Harris, Wilson Burnette, W. H. Gerald, Eugene Harris, Johnnie Malcomb, Jessie Harcourt, Bertha Judkins and Bonnie Hazel.

IN AFRICA—Ego Waldo, manager; A. L. Barlow, business manager; Rhenadolph, J. Browne, treasurer; Henry Bird, advance representative; Charles W. Striphin, leader of band; John Yorkey, leader of orchestra; A. Striphin, vocal director. A. Thomas, L. Beaster, John Smith, Samuel Browne, R. Flint, A. Thompkins, A. Edwards, George Monroe, L. Verrine, A. Armstrong, W. J. Norfeet, John Smith, Author Brandy, G. W. Sebastain, A. Bryne, Laurean Chandler, Helen McClain, Viola G. Charles, Lula Burton, Addie Chaing, Rachel Williams and Hattie Lee.

KINSEY KOMEDY CO.—M. L. Kinsey, proprietor; Will S. Collier, manager. Frank G. Long and wife, Beth Kinsey, E. F. Robison, J. D. Lattimer, Charles Edwards, Conrad Holmes and La Petite Esther. Now playing.

KING AND SAWYER COMEDY CO.—E. E. Busye, manager; Lorn L. Right, business manager; Henry Graham, musical director; Charles Johnson, property man. Frank G. King, Fred B. Sawyer, Harry K. Noblitt, S. Cicero Seibert, Harry Gaylor, "Doc" Everroad, Chic Perkins, Rita Harrington, Maud Busye and Littie Taylor. Tour began Wequoketa, Ia., Sept. 14.

MILTON AND CUSHING COMEDY CO.—Milton and Cushing, proprietors and managers; George C. Lieb, musical director. Gus Milton, O. H. Cushing, Frank Milton, Fred Stanfield, Ote Baldwin, Josie Milton, Cora Cushing and Little Elsie. Now playing.

MALONEY'S WEDDING.—C. E. Taylor, manager; E. Wheeler, treasurer; James L. McCabe, stage manager; John Walker, properties; Prof. Carl Miller, musical director; George Costan, general agent. Dick Chelfrauh.

MARKHAM'S COMEDIANS.—A. E. Markham, manager. Frank L. Perry, M. A. Trenham, C. Campbell, Mamie McClure, Fannie Simpson, and Baby Abbie. Now playing.

MY FRIEND FROM INDIA.—W. G. Smyth and Myron B. Rice, proprietors and managers; John P. Duncan, stage manager; John Finn, property man. Frederic Bond, Walter E. Perkins, Edward S. Abeles, Charles Arthur, John F. Duncan, Frank G. Parry, John Finn, Marion Giroux, Kanyon Bishop, Helen Reimer, Louise Galloway, and May Vokes. Tour began Philadelphia, Pa., Sept. 5.

NORMAN AND GOODMAN'S FUNMAKERS.—W. M. Norman, E. R. Goodman, Edwin Roberts, Carrol Muset, Joan Kimet, Annie Clifton, and Edith Craig. Now playing.

NELLIE McHENRY CO.—John Webster, proprietor; J. B. Belcher, business manager; R. A. Coverdale, acting manager; C. P. Morrison, stage manager; W. W. Lanthurn, musical director; John Hayes, property man. Nellie McHenry, John Webster, Charles P. Morrison, Charles Eastwood, Frank P. Haven, John T. Hayes, Henrietta Lee, Frances Brooke, Viola Raynore, Rosa Crouch, Emma Warren and Mable Waite. Now playing.

OUR AMERICAN COUSIN.—Gillam and Fitch, proprietors; Harry R. Vickers, manager; John E. Jackson, business manager; John R. Dickerson, second advance agent; J. A. Gillam, treasurer; Edward Amburg, stage manager; Thomas G. Boettger, musical director. Thomas E. Fitch, George S. Bliss, Herbert E. Bates, F. F. Morton, H. Borden Lefferts, Jessie Mitchell Vickers, Amelie Loose, Marie Jackson, and Ada Henley. Now playing.

ONE OF THE FINEST—W. J. Hassan, proprietor and manager; E. J. Hassan, director; Frank I. Frayne, stage manager; Charles Dyas, property man. Gus Williams, C. W. Goodrich, H. H. Horton, Frank I. Frayne, Charles Dyas, Edwin Trevor, Paul Mauvel, Charles Westman, Horace Burton, D. Dodd, Jr., Russ McKenna, Georgia Brier, Myra Brooks, Jessie Bertram, and Fannie Alward. Now playing.

RICE COMEDIANS.—George Peck, manager; Harry Gubb, advance agent; W. H. Osborne, musical director. Charles P. Rice, Charles H. Keane, Charles Prey, Fred Munroe, Irven Beals, Harry B. Collins, Wesley Barney, Florence St. Leonard, Marie Harcourt, Margaret Tennant and Mamie Fleming. Now playing.

SAWTELLE-MEECH COMEDY CO.—Sawtelle and Meech, proprietors and managers; Charles E. Smith, Louis Gaffney, Henry La Moir, Fred E. Hall, J. J. Jordan, W. F. Chace, E. A. Earle, Louise Thorndyke, Georgie E. Cameron, Lottie Wilson, and Julia Noremac.

THE PRIVATE SECRETARY.—Joseph Van Dusen, business manager and advance agent; Lon B. Williams, treasurer; Eugene Spofford, stage manager; August Schorcht, musical director; Jake Proham, property man. Edwin Travers, Frank Cotton, F. M. Paget, Harry Duel, Fleming Norton, Gordon Eldrid, Bertha Livingston, Norma Hyatt and Rene Vinton. Tour began Noblesville, Ind., Sept. 7.

THE GRANGER'S PICNIC PARTY—A. B. Meacham, W. A. France, Will McHenry, Art Monahan, Eddie O'Rourke, Perrie McDaniels, A. O. House, Grant Dunbar, Annie Horton, Lizzie Dunbar and Little Goldie.

WILLIAMS AND FENNWICK'S COMEDIANS—Williams, Fenwick and Spencer, proprietors; Gilbert Spencer, manager; Charles Williams, business manager; Edward Fennwick, treasurer; Harry English, stage manager; W. C. Steely, musical director; Jefferson Osbourne, property man. Charles Williams, Edward Fennwick, Harry English, George W. Paige, Jefferson Osbourne, W. C. Steely, Lillian Paige, Clarie Paige and Edna Potts. Tour began Grand Island, Neb., Sept. 7.

WARNER COMEDY CO.—Ben R. Warner, proprietor and manager; Will F. Gardner, advance agent; Fred W. Barnard, stage manager. Gilbert S. Bixby, W. J. Schultz, Joe B. Murphy, C. W. Wright, Master Walter Warner, Harry R. ss, Ella Grosjean, Jennie E. McComas and Cora Warner. Now playing.

WILSON COMEDY CO.—Frederick H. Wilson, proprietor; Albert Stoneman, business manager; Minnie A. Barrie, treasurer; James Durkin, stage-manager; E. H. S. Farquharson, musical director; Alexander Furness, property man. Frederick H. Wilson, Barry Harvey, James Durkin, John T. Shunk, Albert Stoneman, Alexander Furness, Helen Minkley, Jennie Woodworth, Nellie V. Irwin, Carlotta and Little Baby Florida. Tour began St. Thomas, Ont., Aug. 3.

ZEFF COMEDY CO.—Zeff. Schlosberg and Co., proprietors; J. C. Gibson, manager; Mark Lulley, business manager in advance; A. Greenfield, treasurer; William Presby, stage manager; C. Howser, musical director; John C. Williams, property man. J. H. Glover, C. E. Granger, George Dale, Al Fusby, Queenie Thornton, Lucille Stewart, Olive Berkley, Mable Ralston, Alice Lyman and Malzer Arleton.

FARCE COMEDY.

A RAILROAD TICKET.—W. W. Freeman, manager; Fred Wynne, business manager; Charles E. Burke, stage manager. Charles L. Willis, musical director; George W. Jackson, stage carpenter. James B. Mackie, Joy Quigley, Charles E. Burke, John Donahue, Harry Porter, Frank Morrill, G. W. Crawford, George Austin, Edward Clarke, Louise Sanford, Mattie Lockette, Minnie Carleton, Aggie Vars, Claflin Sisters, Maude Goldie and Trocadero Quartette. Now playing.

A NIGHT AT THE CIRCUS.—F. D. Coyle, business manager; C. L. Morris, advance agent; Eugene Speyer, musical director; F. F. Cleckner, stage carpenter. J. H. Bradbury, Joe Daily, C. G. Batterson, James R. Adams, M. J. Kearny, Hines and Coulby, C. G. Lowry, Ernest Melville, A. R. Johnson, Fanny Bloodgood, Paula Edwards, Jeanette Lewis, Anne Warrington, Leary Sisters, Kitty D. Miley, Josie Ashton and Mamie Forepaugh.

A STRAIGHT TIP.—W. F. Henderson, manager; J. V. Cooke, business manager; F. G. Crawford, advance agent; Wiley Hamilton, stage manager; John C. Gray, property man; George H. Price, lights. Wiley Hamilton and daughter, Hilleker and Lynch, Lester and Irene, Arthur Blackaller, Sam Murdy, Balgoria, Pearl Gonzale, Lillian Cameron, Katie McCall, Nellie Hessler, Tudie Kersey, Mrs. M. Hilleker, Fannie Graham and the Adair Sisters. Tour begins Chicago, Ill., Nov. 8.

A BOY WANTED.—Clay T. Vance, manager; S. W. Combs, business manager; Harry Clay Blaney, stage manager; C. L. Vandake, assistant stage manager; Harry James, musical director; George Jessup, property man. Harry Clay Blaney, Raymon Finlay, Knox G. Wilson, Tom Pressley, Frank Young, C. H. Vandyke, Charles Bryant, Gus Saville, Mr. Henrich, Nellie O'Neil, Laura Bennett, Lillie Sutherland, Flora Evans, Lillie Allyn, Georgie Lingard, Belle Tufts and Agnes Palmer. Now playing.

JOLLY OLD CHUMS—John J. Callius, manager; A. H. Westfall, business manager; John J. Magee, stage manager; H. C. Kenny, musical director; Charles Avery, property man. Richard Gorman, John J. Magee, Thomas D. Daly, John Pendy, Charles Avery, Murphy and Moore, Eloise Willard, Beatrice Gamble, Florence Zelier, Caroline De Forrest and the Princeton Sisters. Tour began Hazleton, Pa., Aug. 29.

LITTLE GEM FARCE-COMEDY CO.—B. H. Eastley, business manager; George L. Clark, musical director. John Dodds, Arthur Dodds and Mrs. Clara Easley. Now playing.

PECK'S BAD BOY.—A. M. Heath, proprietor; George W. Heath, acting manager; Ralph A. Ward, business manager; H. P. Rounds, advertising agent; J. C. Welsh, musical director. Fred Wenzel, Fred Anderton, Bert Hale, W. H. Macpherson, Will McDermott, James Barber, Winnie Rogers, Carrie Gay, Louise Kerlin, Julie Franks and Dot Karroll.

THE DAZZLER.—John F. Cosgrove, proprietor and manager; Horace G. Saddler, advance agent; Will West, stage manager; William H. Way, musical director; Ed Cosgrove, property man. Will West, Max Miller, Peter Griffin, James J. Cowper, Ida Marie Rogers, Minnie Cline, Lizzie Sanger, Jennie Riggs, Ruby A. Marks, Eva L. Leslie, Gladys Grace Merrill, Bessie Bonneville, Mizpah, Mayn Wilson and Viola Lincoln. Tour began Dover, N. H., Aug. 17.

COMIC OPERA.

BOSTONIANS OPERA CO.—Barnabee and Macdonald, proprietors; Frank L. Perley, manager; F. P. Weadon, business manager; Charles R. Bacon, acting manager; R. H. Burnside, stage manager; Harry Dixon, assistant stage manager; Samuel L. Studley, musical director. Henry Clay Barnabee, W. H. Macdonald, Eugene Cowles, George Frothingham, William E. Philp, T. Kelley Cole, C. E. Landie, Charles R. Hawley, L. B. Merrill, A. Warmouth, Jacob Yung, W. G. Heffman, Harry S. Davis, John Walsh, W. A. Heath, J. E. Miller, J. F. Boyle, Charles E. Dodge, D. T. Moore, L. P. Hall, C. E. Morton, A. P. Ryder, Harry Dixon, R. H. Burnside, Jessie Bartlett Davis, Hilda Clark, Alice Nielsen, Josephine Bartlett, Gracia Quivey, May Van Dresser, Dolly Delroy, Louise Cleavey, Leonora Gnito, Mamie Selbock, Marie Morelle, Bertha Miller, Ida M. Butler, Wilfred F. Temple, Janet Dellano, Helen Tapley, Lillian Tuttle, Gladys Yorke, Clara Dixon and Carolyn Hogan.

BOSTON COMIC OPERA CO.—F. A. Wade, proprietor; J. H. Halliday, business manager and advance agent; H. E. Wade, treasurer; F. A. Wade, stage manager; Lee Woolworth, musical director; J. Leslie, property man. F. A. Wade, E. M. Brumage, J. Berlin Fulton, E. L. Weston, Eddie Morton, George Coleman, Jack Leslie, Arthur Kellum, George Adams, Frank Hartley, Etta Merrs Wade, Pearl Covey, Hattie Clark, Clara Price, Birdie Price, Pauline Sylvester, Grace Grove, Etna Stout, Ada Fanshaw and Alice Thompson. Tour began Sioux Falls, S. D., Sept. 20.

COLUMBIA COMIC OPERA CO.—Young and Lindsay, proprietors; C. L. Young, manager; C. C. Lindsay, business manager; C. E. Huntington, stage manager; T. Burt Parks, musical director; George Bee Jackson, property man. Edwin Seamans, Phin W. Nares, George Kunkel, Jack Henderson, Charles E. Huntington, A. E. Kromer, A. Campbell, E. A. Tester, George B. Jackson, R. Hubbard, P. S. Carter, C. B. Hunter, E. B. Mills, C. S. Black, M. R. Bell, Kitty Marcellus, Jessie Mayhew, Vivian Rossiter, Lottie Kendall, Freda Bailey, Grace Bell, Rose Revere, Emma Lyster, Leona Hamilton, Ada Armstrong, Maggie Kromer, Emma Harper, Bee Hillman, Hattie Barton, Viola Martin, Edna Clark, T. De Groff, M. W. Douglass, T. Burt Parks, Fred Richter, George Nodel, Charles Fisher, and E. Shirlock. Tour began Winnipeg, Manitoba, Aug. 24.

DE WOLF HOPPER OPERA COMPANY—Hopper and Stevens, proprietors; R. D. Stevens, manager; J. W. McKinney, business manager; H. A. Cripps, stage manager; J. Shiller, musical director; R. Holoban, property man. De Wolf Hopper, Edmund Stanley, Alfred Klein, Thomas Guise, John Parr, Louis Shrader, Messrs. Clark, Prot, Stone, Gordon, McFayden, Sigaleni, Sinclair, Cavanagh, Brengle, Pollard, Lorenz, Jackman, Carter, Jaxone, Lardner, Astor, Woycke, King, Schedell and Cooper; Edna Wallace Hopper, Nella Bergen, Alice Hosmer, Fit Raymond, Misses Shrader, Graham, May, Ashley, Pallon, Werra, Leclaire, Hallam, Hilliard, Dueth, Dirkes, Villiers, Webber, Lawrence, Downey, Romer, Wade, Brainard, Blake, Salvin, Baldwin, Moran. Matthews and Gilchrist. Now playing.

DELLA FOX OPERA CO.—Direction of S. T. King. Della Fox, Harry MacDonough, Hugh Chilvers, Frank Blair, Charles Duncan, Charles Campbell, Al Holbrook, Nellie Braggins, Trixie Friganza, Florine Murray, Nathalie Allien, Katherine Gay and Helen Yorke. Now playing.

HAMMERSTEIN'S OLYMPIA COMIC OPERA CO.—Oscar Hammerstein, proprietor and manager; Max Freeman, stage manager; J. Luckstone, musical director. Julius Steger, James T. Powers, H. W. Tredennick, Joseph Frankau, Frederic Bach, Albert McGucken, Albert Lellman, Camille d'Arville, Lucille Saunders, Marie Halton, Juliette Preston, Eleanor Elton, Edna May Pettie and Alice Rice. Tour began New York Sept. 24.

JEFFERSON DE ANGELIS OPERA CO.—Nat Roth, proprietor; Al S. Roth, treasurer; Thomas De Angelis, assistant treasurer; Camm Mauvel, stage manager; Fred J. Eustis, musical director; Charles Morse, property man. Jefferson De Angelis, Alf C. Whelan, Melville Stewart, Philip Branson, Edward Knight, Clifford Wiley, Frank Walsh, Steve Porter, William Gaunt, Irene Perry, Minnie Landes, Mathilde Cottrelly, Irene Donaldson, Pauline Graves and Ada Bernard.

SUSIE KIRWIN OPERA CO.—A. L. Wilbur, proprietor and manager. Susie Kirwin, Clayton Ferguson, Douglas Flint, Ben Lodge, Charles Renwick, J. W. Kingsley, George Muzzey, Alexander Bellston, Arthur Beauparlant, Carla Englander and Dorothy Humbert. Now playing.

TIVOLI OPERA CO.—Mrs. Ernestine Kieling, proprietor; W. H. Leahy, manager; Charles H. Krause, treasurer; George E. Lask, stage manager; Carl Martens, musical director; Howard Morrison, property man; Frank Burkhardt, stage carpenter. Rhys Thomas, Ferris Hartman, John J. Raffael, Maurice d'Arcy, W. H. West, W. H. Tooker, Arthur Bryce, Marcel Perron, Elvin Croix Seabrooke, Bernice Holmes, Clare Prince, Katherine Rieg and Marjorie Thornton.

STOCK COMPANIES.

DALY'S STOCK CO.—Augustin Daly, manager; George Clarke, stage manager; William Withers, musical director. Ada Rehan, George Clarke, Edwin Stevens, Herbert Gresham, Sidney Herbert, John Craig, Edward Varrey, William Sampson, Hobart Bosworth, Robert Shepperd, Harry Gunson, George Lesoir, Eric Scott, Harry Roberts, Frederic Truesdell, William Haselton, George Wharnock, Tom Hadaway, Mrs. G. H. Gilbert, Maud Hoffman, Percy Haswell, Marie St. John, Helma Nelson, Mabel Gillman, Gerda Wismer, Lila Conrere, Mayme Kelso, Sarina Alexe, Belle d'Arcy, Lena Lorraine, Anne Conerly, Maud Carter, Claire St. Clair, Pauline French, Mabell Thompson, Aletha Craig, Mabel Strickland, Gertrude Bennett, Eugenie Taylor and Margaret Barne.

GERMAN STOCK CO (St. Louis).—Richard Stolte, proprietor; Theodore Rodeau, business manager; Ferdinand Urban, stage manager; John Lang, musical director; Albert Von Losen, Chorus Master; L. Lewens, prompter. Fritz Wallburg, Ferdinand Urban, Theodore Rodeau, Louis Pelesi, Albert Von Token, Max Rossi and Richard Stolte, Clara Lahl, Martha Winbelsdorff, Seraphine Ernan, Margaretha Arndt, Ida Werner, Anna von Kaselowska, Amalie Weckes and Toma Iverster.

LOUISVILLE STOCK CO.—J. E. Sackett, manager; Ralph E. Cummings, director; Frank Peters, stage manager. Edmund Day, Frederick Backus, Bruce Hayes, Thomas Meegan, Richard Shermand, H. R. Matthews, Florence Roberts, Virginia Jackson, Lillian Andrews and Blanche Douglas.

VAUDEVILLE, BURLESQUE, AND EXTRAVAGANZA.

AMERICAN VAUDEVILLE CO.—Harry Clarke, manager; James L. Smith, treasurer; Frank Byron, stage manager; W. B. Mills, first electrician; T. B. Donloyna, second electrician; Charles Palmer, master of transportation; Giacinta Della Rocca, Lester and Williams, Hodgkins and Leith, Byron and Langdon, the Three Jellers, Le Petit Freddie, Mlle. Elvira and Al Weston. Tour began Cincinnati, O., Sept. 13.

BIG FOUR SPECIALTY.—Professor Cameron, proprietor; F. A. Montgomery, manager; James Lucas, business manager; J. A. Ellis, advance agent; William Henson, musical director; C. F. Hatters, properties. Professor Cameron, Warren J. Cameron, Rose M. Cameron, Mrs. Cameron, C. C. Burns, William C. Austin, F. A. Montgomery and James L. Lucas. Tour begins Hudson, Mich., Oct. 1.

BIG CITY GIRLS CO.—James J. Sheeran, manager; P. H. Monroe, advance agent; Gus Mills, stage manager; Frank Oppenheimer, musical director; John H. Mealey, property man. Gus Mills, the Carlons, Spencer Brothers, Englehart and Raymond, Harry Gleason, the Sheerans, John H. Mealey, Frank Oppenheimer, May Leslie, Countiss Sisters, Cora Francis, Carrie Williams, Benton Sisters, P. Miller and Beatrice Collins. Tour began Philadelphia, Pa., Sept. 14.

CITY SPORTS BIG SHOW.—Flynn and Sheridan, proprietors; Phil Sheridan, manager; Matt J. Flynn, business manager; Charles Venable, advance agent; Joe Mackie, stage manager; George May, property man. Dave Foster, George Snyder, Harry Buckley, Joe Mackie, George May, M. Meza, Phil Sheridan, Crissie Sheridan, Fanny Lewis, Mlle. Delmore, Mlle Meza, Kitty Howard, Ida Earl, Lillian Jerome, Jennie Marshall, Gertie Sawyer, Edith Hughes, Mita Martin, Affie Walker, Sadie King, Lizzie Miller, Dora Dean, Sadie Hart and Miss Newal. Tour began Albany, N. Y., Sept. 5.

CLYMER SISTERS CO.—E. G. Stewart, manager; V. C. Johnson, advance agent. Herbert Swift, Walter Crow, Mlle. Belle Zano, Alfred Heintz, Seery Brothers, Gilbert Sisters, the Three Hamlins, Mons. Henley and the Jerome Sisters. Now playing.

DIONNE'S VAUDEVILLES—Mrs. A. E. Dionne, treasurer; Miles F. Jordan, stage manager. A. E. Dionne, John Edesse, Maude and Pearl Dionne, Miles F. Jordan, Clements and Martin, Mons. Dellamno and Fred Lake. Now playing.

EXCELSIOR—Ed. F. Rush, proprietor; B. Pflaum, manager; Charles Franklyn, business manager; John Hicks and S. P. Bender, advance agents; George H. Turner, stage manager; Fred Rounds, musical director; Tom Woods, property man; Fred Koeber, electrician; Charles Constantine, ballet master. The three Helstons, Turner and Russell, the Kodaks, Fish and Quigg, the four Chevaliers, Ben Pflaum, John Hicks, S. P. Bender, Fred Rounds, Tom Woods, Fred Koeber, Charles Constantine, Annie Sylvester, Carrie Rudolph, Kitty Robinson, Mabel Rutherford, Nadine Bernard, Georgie Black, Nellie Bly, Annie Lawrence, Ella Courtland, Nellie Quinn, Jennie Alexander and Minnie Redmond. Tour began New York City, Aug. 22.

FLYNN AND SHERIDAN'S BIG SENSATION CO.—Flynn and Sheridan, proprietors; Matt J. Flynn, manager; Jack Faust, business manager, Thomas F. Smith, stage manager; William Morrison, musical director; Peter Leahy, property man. Mlle. Zittella, Cunningham and Grant, Sophie Thorne, Lancaster and Collins, Thomas F. Smith, May Lanning, Flora, Howe Sisters, Lillian Belmont, Grace Hill, Irene Mackie, Lillian Raymond, Billy Farrell, Smart and Williams, Willie Farrell, Kittie Brown, Mattie James, Clara Ford, Ollie Flower, Nellie Dancy, Rose Coston, Edith Bailey, Lillie Carter, Ella Anderson and Mamie Williams. Now playing.

LA VAUGHN'S VARIETY CO.—William Binder, manager; Dave Clark, advance agent. Little Brothers, Emerson, the Belmonts, St. Julian, La Vaughn, Belmont Family, Baby May and Brucher. Now playing.

LAW AND KINGSLEY'S FUN MAKERS.—Law and Kingsley, proprietors and managers; Alf Wood, advance agent; Harry Richardson, musical director. Prof. Henry Hart, Billy Hollowell, Fulton and Mack, Frank Leba, Lillie Kennedy, Emma Dale and Allen Sisters. Now Playing.

MERRY WORLD.—Claire M. Patee, proprietor and manager; Arthur D. McLean, business manager; Geo McFadden, advance agent; Warner Crosby, musical director; Frank Hayden, stage manager; George Hamilton, master mechanic; Ed Otto, properties; F. Germain, electrician. Vivian Patee, Ben F. Grinnell, Louis Wesley, Eva Tanguay, Louis Granat, Helene Du Carte, Harry Stanley, Arthur Concorse, Leslie Stowe, Louise Dempsey, Kittie Lawrence, Marguevite Baxter, Ethel McAnall, Anetta Reed, Minnie and Gertie Murray, Proine Sheldon, Josie Allen, Marguerite Laurel, Minnie Leyton, Alice Nichols, Maud Prescott, Sadie Mehan, Della St. Claire, Anna Whitney, Minnie Sheldon, Nellie and Helen Richolson, Anna Fenz, Lily McKinley, Ada Grover, Lillian Whitney, Anna Burroughs, Anna Sylvester, Annabelle, Catharine Bartho, Charles A. Pusey, Lester Stowe and Oscar Voight. Now playing.

NEW NIGHT OWLS BURLESQUERS.—Fred Rider, proprietor and manager; B. S. Hodges, advance agent; Joe O. Ziefle, treasurer; Bob Gordon, stage manager; George H. Forster, musical director; Charles Lillian, property man. Lew H. Carroll, Harry Brown, Gus Sohlke, Gordon and Lick, John J. and Lillie Black, May Clark Van Osten, Kitty Wells, Mabel Hazelton, Eva Euker, Ella Shields, Annie Walters, Kitty Gebhart, Gussie Condon, Maude West, Florence Forsythe, Maude Elliston, Kate Harlow, and the Garrison Sisters. Tour began Philadelphia, Pa., Sept. 14.

PROCTOR'S PLEASURE PALACE CO.—F. F. Proctor, proprietor; Frank Murray, business manager; Edward A. Braden, acting manager and treasurer. Jesse Williams, musical director; A. B. Hill, property man. Johnstone Bennett and S. Miller Kent, the Brothers Horn, Billy Emerson, the Two Bostons, Gertrude Mansfield, Pantzer Brothers, Arnim and Wagner, Herr Grais and George Lockhart's elephants. Tour began Philadelphia, Pa., Sept. 21.

RENTZ-SANTLEY BURLESQUE CO.—Abe Leavitt, proprietor and manager; R. H. Brock, advance agent; D. A. Kiley, treasurer; Charles H. Dawley, stage manager; William H. Johnson, musical director; Otto Reynolds, property man. Lottie Elliott, Elmore Sisters, Curtis and Gordon, Carrie Webber, Sisters Engstrom, Fisher and Crowell, Isabella Hurd, May Holly, Dawley and Waldron, Theresa La Marr, Claudie Middleton, Clara Gladney, Kitty Charles and Joseph J. Sullivan. Tour began Philadelphia, Pa., Sept. 21.

SUPERBA.—Hanlon Brothers, proprietors and managers; Edwin Warner, business manager; Alfred H. Varley, advance agent; Robert Barr, secretary; Charles Carle, stage manager; Max Fehrmann, musical director; Robert Brunton, property man; W. K. Brown, master machinist; Eugene Dupreys, chief electrician; Mrs. Charles Carle, costumer; F. E. Nelson, assistant stage carpenter; Louis A. Konst and R. Brunton, Jr., stage hands; J. C. Brunton, assistant property man; E. K. Townsend, assistant electrician; Robert Barr, baggage master; T. V. Smyth, scenic artist. John Schrode, William Schrode, Henry Schrode, Sorony Lambert, Louis Peters, William A. Lang, Adolph Roccardi, T. Coughlin, J. M. Coughlin, Frances Hartley, Charlotte Deane, Louise Aydell, Blanche Seymour, Vera Markillie, Bene Hoffman, Mollie Hoffman, Ida Reso, Nannie Devere, Lulu Parker, Agnes Enright, Bessie Clayton, Annie Harrington, Julie Praeger, Jennie Praeger, Eva Hill, June Dechamps, Alice Lorraine, Helen Gerard, Millie Day, and Lillie Hamilton. Tour began Toronto, Ont., Sept. 7.

TROUSDELE SPECIALTY CO.—C. W. Trousdale, manager; J. J. Lyman, advance. The Trousdale Brothers, Merle, Earle, Winn and Boyd, J. W. Smith, Mrs J. W. Smith, Lila Hill and Jessie Coy. Now playing.

TWENTIETH CENTURY SPORTS CO.—F. C. Hoffman, manager; George A. Smith, secretary; J. C. Allison, treasurer; Wallace T. Keffer, business manager; J. H. Holbrooke, musical director; Lew Carroll, stage manager; Joe Stevens, stage carpenter; Steve Walsh, master of properties; Nellie Huffman, costumer. Lew Carroll, Joe Kelly, Hart and Williams, Kelly and St. Clair, Ed and Rolla White, the Holbrooks—J. H. and Lizzie, Ada B. Downie, Raymond Sisters, Hattie Pond, Annie Davis, Jessie Holden, Maud Elliston, Sadie Dean, Effie Hamilton, Georgia Kelcey, Rose Kelcey, Ruby Raymond, Josie Hess, Gladys Vanessa and Nellie Huffman.

WHITE CROOK (Western)—Ed F. Rush, proprietor; J. M. Donnerstag, manager; Ed H. Lester, advance agent; Tony Kennedy, stage manager; John H. Kerr, musical director; James Anthony, property man. Anthony and West, Sam Green, Marion Baisly, Lida Stone, Gertrude Prey, Florence Pearl, Rose Leaf, Anna Crouch, Irene Clover, Alice Dillon, Louise Kennedy, Leona Devere, Frankie Gorman, Tuerbeart and Kennedy, and Baisly and Henderson. Tour began Paterson, N. J., Aug. 13. [Corrected.]

WHITE CROOK (Eastern).—Ed. F. Rush, proprietor; Alexander D. Gorman, manager; Charles Franklyn, business manager; Robert Miller, advance agent; James Dixon, stage manager. W. H. Hickey, musical director; Al Patterson, property man. Ned Monroe, Fern Melrose, Dixon and Lang, Colby and Dewitt, Pebler and Vale, Alberts and Edwards, Al Patterson, Harry Lester, Robert Mills, W. H. Hickey, Alexander D. Gorman, Blanche Latelle, Jeanette Woods, Mabel Pauiconer, Agnes R. Behler, Minnie Desmond, May Gebhard and Annie Vale. Tour began Philadelphia, Pa., Aug. 17.

MINSTRELS.

ALABAMA COLORED MINSTRELS—Herbert La She, manager; William C. Saunders, C. Strumers, S. W. Prier, Tom Jefferson, Charles Wilson, Sloan Edwards, Billy Carroll and Will Smith. Now playing.

BIG SIX MINSTRELS—D. M. Royer, proprietor; L. C. Gillette, manager; Chid May, advance agent; Mrs. L. C. Gillette, treasurer; Harry Andrews, stage manager; Lary Lacy, musical director; George Perkins, property man. D. M. Royer, L. C. Gillette, Mrs. L. C. Gillette, Alf Royer, Oscar Dellenberger, H. O. Andrews, Lary Lacy, Henry Carter, Harry Carr, Harry Randolph, Joe Canterbury, George Perkins, La Mont Brothers and Has. and Lute. Now playing.

DUMONT'S MINSTRELS—Frank Dumont, manager; George W. Barber, lessee; George S. Hetzell, business manager. Hughey Dougherty, Murphy and Turner, Dave Foy, Harry C. Shunk, Delmanning Brothers, James McCool, J. M. Kane, James Roy, Ross Farrington, the Columbian Quartette, George N. Taylor, Joseph Patrick, Merrill Rudolph, J. E. Dempsey, Edwin Goldrick, Harry Pabst, John A. Armstrong, C. V. Fischer, Clifton A. Wood, Joseph Perry, H. M. Love, Frank Sattario, William Thompson, Gus Benedict and Charles Simpson. Now playing.

GUY BROTHERS' MINSTRELS—Guy Brothers (six), Billy Lyons and Herbert Scofield, Fred Smith, C. A. Leedy, Vanerson, McDonald, Kesting and Forestner, King and Pollet and Haley and Murr. Now playing.

MAHARA'S MINSTRELS—W. A. Mahara, manager; Jack Mahara, business manager; C. Cass and John Ance, advance agents; George F. Moaley, stage manager; Billy Young, vocal director; Professor Elmore Ladd, leader of band and orchestra. Hilliard Brewer, Leroy Bland, Clyde Davis, Charles Miner, D. C. Scoot, P. J. Cooper, Charles Wright, W. G. Kenedy, Dan Avary, Tobe Hickman, Jessie Mitchel, Harry Brown, William Garland, G. A. Swan, Charles Carington, Lee Gray, William Dixon, Enoch McNeary, William Rowe, H. Johnson, Baley Stewart, W. C. Handy, James Lewis, Billy More, G. McDonald, Lewis Jordan, T. P. Grant, Bob Price, Dick Overton, Lemuel Jones, T. H. Green and B. B. Walker. Tour began Belvidere, Ill., Aug. 6.

MUSICAL COMEDY.

LOST, STRAYED OR STOLEN—Miner and Brooks, proprietors; J. Charles Davis, manager; Ben Teal, stage manager; John McGhie, musical director; William Devereux, property man. M. A. Kennedy, Louis Harrison, Joseph Herbert, Cyril Scott, Edwin Wicks, Dan Packard, David Torrence, John Gilroy, Claude Brooke, Max Rosen, Horace Sparks, Henry

FAREWELL SARDOU SEASON

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Last Season of Sardou Repertoire

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Season will open in Boston, Nov. 2.

Bauman, Fanny Bulkley, Rose Beaudet, Irene Verona, Sue Maude, Emma Janvier, Maude Chandler, Florence Thornton, Caroline Leigh and Georgia Caine. Tour began New York city Sept. 10.

THE GEISHA—Augustin Daly, manager; Arthur Rehan, business manager; William Withers, musical director. Edwin Stevens, Neal McKay, Robert Shepherd, William Mauelline, William Sampson, Van Rensellier Wheeler, Eric Scott, Herbert Gresham, George Lessir, Henry Gunson, Miss Emery, Marie St. John, Pauline French, Gerda Wissner, Mayme Kelso, Annette Spencer, Violet Lloyd, Dorothy Morton, Hilma Nelson, Sarina Alexe, Lila Convere, Mabel Thompson, Mabelle Gillman, Maud Carter, Lena Lorraine, Anne Caverly, Clara St. Clair, Alethe Craig, Isadora Duncan, Belle d'Arcy, Elsie Bennett, Clara Hollywood, Lillian Lippert, Mabel Strickland, Clara Emory, Margarete Whitecar, Ellen Mortimer, Maud Vincent, Marion Marshall, Lottie Moore, Marjie Carl, Eugene Tavier, Alice Burke and Marguerite Barre. Tour began New York City Sept. 9.

GRAND OPERA.

INTERNATIONAL OPERA CO.—J. S. Leerburger, director; David M. Peyser, business manager; William Wolf, musical director; C. Guarro, assistant musical director. Thomas McQueen, Alex Stewart, U. L. Boyer, Warwick Ganor, H. Winfred Goff, Ethan Allen, Ruston Wells, Fatmah Diard, Myrta French, Marie Toulmin, Louise Engel and Annie Tremaine.

TIVOLI GRAND OPERA CO.—Mrs. Ernestine Keeling, proprietor; W. B. Lesley, manager; Charles H. Krause, treasurer. Fernando Michelena, Maurice de Vries, Martin Pache, Sig. Atramoff, Sig. Napoleoni, Madame Natali, Ida Valerga, Nina Bertini Humphreys, Madame Casati, Irene Mull, Anna Schnabel, and Maude Tullahorn.

MISCELLANEOUS.

ELIASON—V. M. C. Silva, proprietor; W. W. Tillotson, manager; Mr. Dunlap, press agent; Samuel H. Millard, stage manager. Oscar Elliason, Thorald L. Hennon, Frank Eliason and Robert Peterson, Mlle. Edmunda and Jennie Smith. Tour began New Orleans, La., Sept. 13.

GEORGE FRANCE CO.—R. W. France, business manager; Joseph McDonald, general representative; Edwin Lawrence, stage manager; John Wilson, properties, James Edwin, stage carpenter; Edwin King, musical director; Ed L. Browning, Edwin Lawrence, P. J. White, Ira Brown, James Fox, W. B. Wheeler, J. B. Hudson, Harry Sylvester, Bessie Fox, Florence Willis, Mrs. Joseph Fox, Kittie Harris and George France.

HERRMANN—A. Herrmann, proprietor; Edward Thurnauer, business manager; Frank W. Martineau, advance agent; Arthur Henry, press agent; Gene Riley, secretary; Harry Handley, stage manager; R. Stretti, musical director. A. Herrmann, Adelaide Herrmann, Henry Darwin, S. S. Jenkins, Frank Handley, Thomas Gessman, William Robinson, Dot Robinson, Charles Catulle, Mrs. Catulle, Florine, Ahra Behir, Cahara Abbeer and Nahab Seeba. Now playing.

MASON FAMILY CONCERT CO.—Ned Mason, proprietor and manager; S. P. Gage, advance agent; Mrs. Ned Mason, treasurer; Ned Mason, stage manager; Lulu M. Mason, musical director. Ned Mason, E. A. Mason, W. C. Mason, John P. Mack, Mrs. Ned Mason, Lulu M. Mason and Nina May Mason. Now playing.

THE SAGES.—Sage and McDole, proprietors; A. B. McDole, manager; John A. Fullwood, business manager; Milton Balsinger, advance agent. X. La Motte Sage, Olga Helen Sage, A. B. McDole, John A. Fullwood, Romaine Conrad, Milton Balsinger, O. W. Loomis and G. P. James. Tour began Philadelphia, Pa., Aug. 31.

THE LEES.—Lee and Adkin, proprietor; Thomas F. Adkin, manager; Raymond Gould, business manager; F. R. Lehman, advance agent; Douglas Reese, property man. Alberta Lee, Maud L. Lee, S. A. Lee; Vernon Adkin and M. H. Balsinger. Tour began Peekskill, N. Y., Sept. 14.

THE ENGLISH ROSTER

A LIFE OF PLEASURE—Henry Dundas, proprietor and manager; Eric Mayne, business manager; H. Barham, advance agent; J. Geldard, acting manager; H. Garside, stage manager; G. Ratcliffe, principal machinist; R. Blackburn, property man. James Emberton, James Mason, Lydia Cantwell, Clara Booth, Mary Lyttleton, Amy Lisle, Mary Hood, Maud Glenville, James Geldred, Arthur Britan, Minnie Carlton, Silvia Calvalho, Nina Engel, Mrs. J. C. Smith, Eric Mayne, Arthur Benedict, D. Lyn Harding, John Dobson, W. S. Parkes, Charles Daly, Somers Bellamy, Herbert Garside, Henry Cooper, James Macnamara, R. Blackburn and A. Bower. Tour began London, June 22.

ARTISTS' MODEL. George Edwards, proprietor; E. B. Norman, manager; John Smith, advance agent; E. G. Woodhouse, treasurer; A. Claude, stage manager; W. J. Robertson, musical director. Bert Haslem, Leonard Russell, Milroy Cooper, Walter Groves, Claude Bantock, W. T. Thompson, Florence Easton, Millicent Pyne, Rosie Boote, Ethel Hope, Beatrice Selwyn and Phyllis Frayne. Tour began Southport, Aug. 4.

A ROYAL DIVORCE.—The Royal Divorce Co., proprietors; W. W. Kelly, manager; C. J. McCarthy, business manager; J. A. Barker, advance agent; S. C. Galbourn, treasurer; H. Gray Dolby, stage manager; H. Andrews, property man. J. H. Clyntes, H. Gray Dolby, Harold Maxwell, Duncan McRae, Norton Shaw, H. J. Powell, Herbert Williams, Charles Stanley, T. C. Martin, William Newman, George Herrick, C. Kirkham, T. Byrne, J. T. Barker, C. E. Colbourne, Harry Andrews, Mabel Henry, Minnie Griffen, Belle French Stewart, Grace Sylvester, Master Shaw, Minnie Leverett, Ada Kavanagh, Barbara Meade, Helena Dixon and Edith Cole. Now playing.

HUMAN NATURE.—Henry Dundas, proprietor and manager; Alfred D. Adams, business manager; Albert Edwards, advance agent; Gerald Spencer, acting manager; Walter Hassan, stage manager; Mr. Barker, principal machinist; E. Clark, property man. Mrs. Clark, wardrobe mistress. Alfred D. Adams, Ernest Montefiore, Gerald Spencer, Sydney Young, E. Clark, Charlie Clark, Maud Elmore, Lizzie Claremont, Claudia Douglass, Nellie Thorn, Nora Day, Belle Valpy, Kate Lennox, Jennie Appleton, Edward Butler, Charles Fenton, Walter Hassan, W. Brown and Miss Barker. Tour began London, July 27.

MY GIRL.—George Edwardes, proprietor; E. Lockwood, manager; J. Minton, business manager; Reginald Harvey, advance agent; Horace Lennard, treasurer; A. E. Dodson, stage manager; Frank Barrett, musical director. Edmund Payne, Lionel Mackinder, Percy Marshall, H. J. Carvill, Martin Adeson, W. H. Powell, W. J. Manning, Tim Ryley, Ethel Haydon, Hetty Chapman, Helena Dacre, Alma Steele, Lillian Stanley, Sophie Elliott, Annie Vivian, Blanche Astley, Violet Durkin, Elsie Dare, Kathleen Francis, Eva Gaudee and Rhoda Windrum. Tour began Brighton, Aug. 17.

SHAMUS O'BRIEN—Shamus O'Brien Opera Co., Limited, proprietors; Wilfred Esmond, business manager; H. R. Soular, stage manager; Emil Kreuz, musical director; G. Cook, property man. Joseph O'Mara, C. J. Magrath, Reginald Roberts, A. C. Cunningham, Carr Shaw and Annie Roberts. Tour began Edinburgh, Aug. 3.

THE DERBY WINNER—Henry Dundas, proprietor and manager; Alfred Robertson, business manager; P. H. Hockaday, advance agent; Harry Denvil, stage manager; Maurice Dudley, assistant stage manager; Charles Fotheringham, property man; Charles Sharp, master carpenter; H. Edwards, assistant; W. Dance, baggage; Mrs. C. Sharp, wardrobe. Jenny Taylor (Mrs. Richard Edgar), Miss Lillian, M. Ayrtoun, Miss Denton-Cardew, F. Montgomery, Doris Digby, Sydney Irving, Vera Fordyce, M. Esmond, Miss Stanway, M. Desmond, R. Desmond, Henry Renouf, Charles Vane, George Arliss, Henry Barrett, Spencer Trevor, Chas. Levy, Harry Lyons, Charles Linden, Digby Roberts, F. S. Willson, B. St. Leger, J. Maclarren, Max Copland, Jack Helier, D. Hepworth, H. Hunter, Karl Hoffman, Charles Wollacott, J. Harding, A. Player, H. Chadwick and Ben Carr. Tour began Nottingham, Aug. 3.

THE GEISHA—George Edwardes, proprietor and manager; E. P. Morgan, business manager; John Tully, advance agent; Sydney Ellison, stage manager; Victor Champion, musical director. John Coates, W. Snow, Herbert Ross, Roland Cunningham, Herbert Fairleigh, Bertie Wright, Rutland Barrington, Geraldine Ulmar, Marie Studholme, Andree Corday, Lucy Golding, Gertie Palmer, Beatrice Carlow, Toley Claude, Gertrude Carlow, and Leslie Greenwood. Tour began Brighton, Aug. 4.

IN OTHER CITIES.

DETROIT.

Our theatrical circuit is now complete and everything is in full swing for a prosperous and successful season, as our old reliable opera house, the Detroit, opened on 21. The house had been burnished up and everything put in apple-pie order for the auspicious occasion. Some few improvements have been made, notably the installment of a complete electric plant, and changes in the lobby which make it brighter and more imposing. Bertram C. Whitney is manager of the house this season, and the orchestra has a new leader in Mark Keintz, who has acted in that capacity for several years at the Lyceum. Most of his old orchestra goes to the Detroit with him, including Willard Bryant the cornetist. The Old Homestead was the opening attraction, under the management of Frank Thompson, son of the man who made Joshua Whitcomb famous, and William Warmington and a better production of the lovely play could scarcely be imagined. No play sweeter in its merriment and pathos; in its portrayal of real life; in its power of sounding the depths of the human heart, has ever been given on the American stage. The Old Homestead is the typical American play, and on our stage should be seen more of its order. If our playwrights would furnish more of such home products the call for imported goods would steadily decrease and the American stage as well as the American playwrights would be better off. The Old Homestead is fresh and enjoyable although twenty years old, a great age for a play of its kind, and we like to think that the next generation will not be too far advanced to find as much pleasure in it as we do. John Barker makes a lovable Uncle Joshua, and the rest of the characters are in good hands. The piece is splendidly put on and up-to-date electrical devices are cleverly employed. Etta Berger's singing of the lullaby called for much praise. A. C. Orcutt and a quartette of male voices were heard to beautiful effect in Mrs. Barton's song, "Resting in the Old Arm Chair."

The engagement of The Old Homestead was a short one, closing Wednesday evening. Hoyt's well-known play, A Milk White Flag, follows at the Detroit, where it opens Thursday 24, and will continue the remainder of the week. It will probably do a big business, as Hoyt's comedies always draw a crowd in Detroit. Although the leading roles are enacted by the same people, some new faces will be seen in the co. George Schiller is one of them; so is Harry Gilfoil, formerly in A Trip to Chinatown; Nat Snyder, who used to pay in the cast of A Contented Woman; and Belle Archer.

At the Lyceum this week, 20-25, The White Crook is on. It, of course, belongs to The Black Crook genus, and is a fairly passable specimen of the species. It is a three-part performance. The first is in the nature of a curtain-raiser, and is a burletta by Frank Dumont, entitled Columbia Reception. The second part is devoted exclusively to the vaudeville business, and the performance closes with an extravaganza, called White Crooks Near Gay New York. Fern Melrose and Agnes Behler are the stars in part three, while in the vaudeville department good work is done by most of the performers, notably Williams and Edwards, who opened with a ladder act, which was quite brilliant in its way. Monroe and Melrose were seen in a sketch. Then came Behler and Vale, who gave exhibitions of their vocal abilities; Dixon and Lang, in a character sketch; Colby and DeWitt, in the acrobat line; and Lena and LeVarney, a lady and gentleman who did some lofty tumbling, are others on the programme—a diversified bill, surely, and one into which all the co. seem to put a good deal of vim. It consequently goes with a rush and pleases those in attendance. The White Crook continues at the Lyceum throughout the week, and will be replaced on Sunday evening 27 by Humanity, in which Joseph Grismer and Phoebe Davis are supposed to do the honors.

Nothing new under the sun, nonsense! We have it at Whitney's this week in Uncle Tom's Cabin, which opened at that theatre Sunday, 23. The combination is a large one, comprising fifty-four people and a large contingent of ponies, blood hounds, donkeys, etc. Listen to the name of the band. The Alabama Whanggoodle Pickaninny Band, and the music is good. Then there is a Creole ladies' band of sixteen pieces, and quartettes, jubilee singers and camp meeting shouters coming in between. Things ought to be lively, and they are. Elsie Russell does the Topsy act to perfection and also grasps a few opportunities of introducing some clever specialties which nobody present objects to. The co. is under the management of Salter and Martin, and, by the way, Mr. Salter is an old friend of ours and a native Detroiter. His first experience in the theatrical business was a good many years ago with the late H. A. Foster, at our old Coliseum. Later he was treasurer for Charles O. White, at his popular theatre, and left there to take the management of Redmond's Opera House in Grand Rapids. Since then he has been engaged in several theatrical enterprises, and last season put out the version of Uncle Tom's Cabin seen in Detroit this week for the first time. The Heart of Chicago follows at Whitney's.

The management of the Empire Theatre decided to have the stock co. tell the familiar but always thrilling Monte Cristo tale this week, and the members are doing it admirably. Louis A. Mabb is Edmund Dantes and May Hosmer is Mercedes; the other characters are satisfactorily bestowed among the remaining members.

For the vaudeville programme at the Empire this week Jennie Yeamans is re-engaged. Fielding, a juggler; Bert Shepard, a negro dialect singer; McBride and Goodrich, Irish comedians, and the Leroys are this week's additions to the bill.

The Capitol Square also had its regular opening this week, Jolly Old Chums being put on the boards Sunday evening (20). It is not a play at all, but just a bundle of pretty good specialties of the vaudeville stamp, which seems to be getting more and more the thing at the popular priced theatres. Matinees are given at this theatre Tuesday, Thursday, and Saturday. Next week Rice and Barton take possession.

KIMBALL.

KANSAS CITY.

The season of the Coates Opera House opened most auspiciously with a fine attraction and a splendid house 21-26. Charles Frohman's Empire Theatre stock co. was the attraction, and proved a delightful opener for the season. The plays presented were Bohemia, Liberty Hall, and The Benefit of the Doubt; the co., as usual, was eminently satisfactory. In the former play William Faversham gave a splendid performance of Rudolph, the character being different from any in which he has heretofore appeared here. Viola Allen gave a delightful performance of the little Milliner, and Ida Conquest as Musette was thoroughly brilliant and captivating. J. E. Dodson and Ferdinand Gottschalk also had good parts and made them especially enjoyable. The Gay Parisians 29-Oct. 3.

Gotthold's Gigantic Gathering of Carefully Chosen Celebrities, which really means a variety show with a little comic opera trimmings, played to good houses at the Grand 20-26. The co. included some very clever performers, among whom were Clayton, Jenkins and Jasper, the comical mokes; Mattsu Mazunia, a clever Jap; Ernest Havens, clog dancer; Charles F. Walton and John Mayon, a couple of very grotesque comedians; the Electric Quartette, which gave some excellent selections, and Dolly Theobald, a diminutive soubrette. The performance closed with an operetta, Little Mother Goose, or the Golden Egg, but the variety performance was the thing. In Old Kentucky 27-3.

Another of Lincoln J. Carter's cos. appeared at the Ninth Street Opera House 20-26 in The Fast Mail, which contains an endless quantity of railroad scenes, the steamboat collision, etc. The hero and heroine survived to the end, and in the general excitement the few people that were killed off were not missed. The gallery was practically overflowing at several performances; the co. was fair. Columbia Opera co. 27-3.

The Auditorium management announces a concert 26 by the Chicago Festival Orchestra, with the soprano, A. Sophia Markee.

FRANK B. WILCOX.

LOUISVILLE.

Primrose and West Minstrel co. gave two performances at Macauley's 18, 19 to very large houses. A novelty in way of double bill was presented. A troupe of genuine colored people gave a representation of old-time minstrels, and Primrose and West appeared later in what was styled minstrelsy up to date. George Wilson is the same clever comedian on the end, and made a distinct hit with his stump speech later. West was an effective interlocutor, and in the intricate drill, introduced under his direction, was a decided success. Macauley's will be dark until Oct. 1, when A Milk White Flag will be given.

The Private Secretary, with Edwin Travers as a special feature, opened a week's engagement at the Grand Opera House 21. A creditable rendering of the familiar comedy was given, Harry Dull, Frank Cotton, and Edwin Travers calling for special commendation for good work. Lost Paradise will open 28.

William Barry in The Rising Generation is the offering at the Avenue week commencing 20. The play has been seen here before, and it seems to lose none of its popularity through frequent repetition. The co. is a good one, and the attendance satisfactory. Fitz and Webster come 27 in A Breezy Time.

At the Buckingham, Sam T. Jack's Creoles drew the usual large business, giving the customary good performance. The engagement closed 26, and will be followed 27 by Rose Hill's Novelty co.

The season opened at the Bijou Theatre 20 under the management of H. Sackett, of Buffalo. As before stated, the house is to be run on the continuous performance plan, and among the opening specialty attractions may be mentioned Pete Baker, Tony Fernandez, and Fern and Trevanion. A good stock co. will be one of the features of the Bijou, prominent in which may be named Ralph Cummings, Frank Peters, Thomas Meegan, Florence Roberts, Lillian Andrews, and Virginia Jackson. Shadows of a Great City was the stage attraction offered for the opening week.

Signor A. Liberati, the cornettist, was the soloist at two concerts at Phoenix Hill Park 20.

An instance of the strong rivalry between the Louisville theatres may be found in the fact that Saturday night, 19, while the employes of the Avenue and the Grand were posting advertising matter for the coming week's attractions there was a pitched battle between the forces. While there was no war correspondent present at the fracas the published accounts show that the pugilists were like their brethren in the profession, in that they managed to fight a drawn battle.

An amusing incident of the Primrose and West engagement here was the attempt of a sable individual to secure professional courtesies at Macauley's upon the grounds that he was "second cook" for the In Darkest America co. The attraction named was playing at another theatre in the city at the time.

Sam Jack in stylish attire and with a decidedly prosperous air spent several days here with the Creole co. during their engagement at the Buckingham.

CHARLES D. CLARK.

ATLANTA.

Bert Coote and Nick Long furnished a bright novelty in The Other Man's Wife at Henry Greenwall's New Lyceum Theatre this week. Bert Coote made the same clever impression as last year, while Nick Long, new to us, proved himself exceedingly clever. A curtain-raiser, entitled A Soldier of France, was also given.

At one of the other houses, Gus Williams in One of the Finest was the attraction. Three performances were given.

The Imperial, the vaudeville theatre of the town, is undergoing changes, and will open early next month. The season will begin with Zanoni, by a splendid co. and well-trained chorus.

Walker Whiteside will soon appear here in Hamlet, Shylock, and Richelieu. The Corinne Extravaganza co., headed by Corinne, follows and presents Hendrik Hudson, Jr.

F. R. Lehman, in advance of the Lees, hypnotists, is here. An extended engagement has been arranged at the New Lyceum, where they shortly appear.

Manager Sharpe has booked the Rob Roy Opera co. for three performances Oct. 4, 5.

A local branch of the National Alliance of Stage Employes has been formed here. It will be known as Atlanta Lodge, No. 41, Theatrical Stage Employes' Union. Daniel Sullivan has been chosen president, with Robert L. Underwood secretary. The lodge has secured a charter from the national organization, and starts out with a large membership, together with bright prospects for a prosperous and useful career.

ALF FOWLER.

NEW ORLEANS.

The good business done by the different theatres since the opening of the season continues, and indications point to still greater receipts as soon as the cool weather sets in. The managers of the Summer night concerts at the two resorts on Lake Pontchartrain have ended their season, thereby adding considerably to the attendance at the theatres.

At the Grand Opera House, beginning Sept. 20, Jim the Penman, presented by D. A. Bonta's co., did a good business. Frank C. Bangs, who was here several years ago in The Silver King and in Alabama, and Marie E. Rice, have met with considerable success in the respective parts of Mr. and Mrs. Ralston. The co. is a good one. The Other Man's Wife 27; Brothers Byrne Oct. 4; Whitney Opera co. 11.

Professor Ready, hypnotist and mind reader, played to mystified audiences 20-26. Walker Whiteside in repertoire 27.

Vale's Twelve Temptations 20-27 met with its usual annual success. The co. consists of seventy persons, among whom are many clever artists introducing specialties in the line of pantomime, singing and dancing. Gus Williams 27.

In addition to the list, already published, of artists engaged for the French opera season, Manager F. Charley announces Mr. Prevost, first tenor, who will sing the heavy operas, and Mr. L'Espinal, second comedian.

J. MARSHALL QUINTERO.

MILWAUKEE.

A Bachelor's Romance, produced by Sol Smith Russell at the Davidson 21-26, promises to be one of the best plays this excellent artist has appeared in, having been written by Martha Morton to fit the particular requirements of Mr. Russell's style. The story is deeply interesting and treated in such a finished manner that I doubt if Mr. Russell will find it necessary to look for another play for some time. Mr. Russell is delightful as David Holmes, the literary critic, and it is a pleasure to see him in a character so suited to his talents. Bertha Creighton as Sylvia has a good part, but plays it rather too youthfully. Beatrice Moreland as Helen is fairly good. Nita Allen is very acceptable as Harriet. Arthur Forrest as Gerald, and George W. Dunham as Martin, were remarkably good in their parts. The scenery, by Homer F. Emens, is a credit to the artist.

Jacob Litt's new melodrama, a Woman in Black, has played to the capacity of the Bijou at every performance during the week of 20-26. The caste is particularly strong, to which fact is largely due much of the success of the piece.

All the Comforts of Home has been given by the stock co. at the Academy this week in a most creditable manner and large audiences have been the rule. The time between acts is very pleasantly occupied by the Vitascope and Huirs and Remington.

The new Uihlein Vaudeville Theatre is fast approaching completion. It will be one of the handsomest and best appointed theatres in the West and only high-class artists will be booked.

E. E. MCDONALD.

CHARLESTON.

The theatrical season, having opened with a rush, will now assume a condition of quiescence for a week or two.

Bert Coote in The Other Man's Wife 16 failed to draw a paying house.

Excessively warm weather cut down the receipts of Joseph Hart in The Gay Old Boy 17. The co. gave a good, snappy performance, and Manager Keogh had his electric fans running, but indoor theatricals don't go with the mercury up in the nineties.

Genial Al Field, the recognized apostle of up-to-date

There is more Catarrh in this section of the country than all other diseases put together, and until the last few years was supposed to be incurable. For a great many years doctors pronounced it a local disease, and prescribed local remedies, and by constantly failing to cure with local treatment, pronounced it incurable. Science has proven catarrh to be a constitutional disease, and therefore requires constitutional treatment. Hall's Catarrh Cure, manufactured by F. J. Cheney & Co., Toledo, Ohio, is the only constitutional cure on the market. It is taken internally in doses from 10 drops to a teaspoonful. It acts directly on the blood and mucous surfaces of the system. They offer one hundred dollars for any case it fails to cure. Send for circulars and testimonials. Address,

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RIPANS TABULES

Mr. J. T. Jones, who lives in Shepherdsburg, Ky., in an interview with Mr. J. C. Nelson, editor and proprietor of the *Bath County World*, published at Shepherdsburg, Ky., on the 24th of May, 1895, said: "I attribute all disorders of the system to the stomach; when the stomach is all right, we are well and happy. For a long time I suffered **from the worst form of habitual constipation. Sleeplessness and nervousness set in, and at times I was so melancholy and out of sorts that life was a burden.** An advertisement in our local paper induced me to give **Ripans Tabules a trial. I did so. The first box made a decided change for the better, and six boxes have cured me. I can say for Ripans Tabules, it is, in my opinion, the best medicine for constipation on earth. It accomplished for me what all other remedies failed to do. I am all right now—Sleep well and life is worth living. I believe the Tabules put my stomach in shape, and the stomach did the rest. My general health is better than it was for years previous**

"(Signed) J. T. Jones."

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[illegible] on the crest of a cool wave and [illegible] the biggest business he has ever [illegible] Attic years of perseverance and [illegible] has now reached the highest rank in [illegible] A better all-round performance has [illegible] in Charleston, and the fact that the [illegible] Music was crowded to its utmost capacity shows that good liberal management is all that is needed to keep the class of entertainment from playing out.

The Academy of Music will be dark until after Oct 1.

E. M. Solomons.

PORTLAND, ORE.

Marquam Grand opened its season 14-16; George Feydeau and Maurice Desvalliere's comedy The Gay Parisians, was the opener. It was a success. Three full-house audiences enthusiastically enjoyed the comedy. Charles Frohman's New York co., under the able, personal direction of genial Gustave Frohman, gave the play. Conspicuous in the co. for their excellence were: W. J. Ferguson, James O. Barrows, Charles B. Wells, W. R. Shirley, Sadie Martinot, Mrs. [illegible] Phillips and Margaret Gordon. House dark [illegible] Harry Williams's A Bowery Girl (Lillian Keene), [illegible] opened to a few political rallies, the Marquam remains dark from July 31 to Sept. 14. The Woodward's Dramatic Union, of this city, then gave under the competent management of Thomas Lowell Getz an excellent production of the comedy-drama, Hickory Farm. C. Cole, Joe Hayes, N. J. Taylor, William English, Charles Young, Lamb, Danforth Ellery, and Ollie and Lillie Linden deserve especial mention for their creditable delineations. The performance was for the benefit of St. Vincent's Hospital here. A neat sum was realized.

Manager Heilig announces the following bookings at the Marquam: Steve Brodie in On the Bowery, Samuel Edwards in The Catapaw, A. M. Palmer's Alabama co., Signor Albini, Aiden Benedict in Fabio Romani, Katie Emmet in Waifs of New York, Jules Grau Opera co., Hallen and Hart's Twentieth Century Girl, Hoyt's Trip to Chinatown, Della Fox Opera co., and The Old Homestead.

Cordray's began its season 20. Frank W. Bacon's New Stock co., under the direction of Joseph Muller, in the nautical comedy-drama, Held in Slavery, was the attraction. A packed house cordially greeted the performers and performance. The co. is first-class, and is booked for three weeks. During the run it will present: Held in Slavery 20-26, The Fire Patrol 27-Oct. 3, Mr. Barnes of New York 4-10. Following the engagement of the Bacon co., there will appear: Town Topics 11, The Fast Mail 19, Otis Ober Dramatic co. 25.

The Oregon Industrial Exposition, in all its expositional splendor and glory, opened its doors here 19 to a crowd of 10,000. The general verdict is: it is the greatest and most attractive exposition ever held in the Northwest. Portlanders subscribed $20,000 earnest toward the Exposition being a success. That it will be a success is certain. And a deal of credit for this is due to the indefatigable efforts of George L. Baker, assistant manager of the Marquam Grand and president of the Portland Lodge No. 31 of the Theatrical Mechanics' Association, who was this year unanimously elected general superintendent of the Oregon Industrial Exposition by its directors. A band of thirty-six locally selected musicians, under the bandmastership of Gustav Oschsle, contributes the music for the fair. The Exposition will close Oct. 17.

John J. Bell, for several seasons the competent and polite main doorkeeper at the Marquam, and Felix Blei, late manager of the Anheuser Music Hall here, left for Chicago 21. They will there be associated with Robert Blei, formerly manager here of the Orpheum, in the management of his Chicago theatres—the Schiller, Royal, and Orpheum.

The Maginel and Mullin Concert co. was organized here 19 by George W. Allen. The co. will begin its season here Oct. 15. It will then tour the Northwest, working East over the Northern Pacific circuit to Chicago, where it is booked a long engagement at the Schiller.

The habitues of Cordray's are glad to see the pleasant-featured face of Maurice Smith in the box-office of that house again this season. He is unmistakably the right-hand man of Manager Cordray.

O. J. Mitchell.

ST. PAUL.

At the Metropolitan Opera House Jules Grau's Opera co. produced Tar and Tartar and Paul Jones 16-20, opening to a well-filled house. The operas were nicely staged. The costumes are new and pretty. Alice Johnson possesses a sweet soprano voice and sang the roles of Parina and Yvonne with pleasing expression. Her beautiful rendition of the pretty bird-like song, "So Fresh and Gay" was heartily applauded. Alice Carle made a very favorable impression in her admirable rendition of the role of Paul Jones. Kirtland Calhoun well sustained the roles of Dr. Pajama and Don Trocadero. Gertrude Lodge, Eddie Smith, and Messrs. Dunbar, Langlois, Clayton, do good work in their respective roles. The chorus are bright and clever in their work. Julia Marlowe Taber and Robert Taber with their own excellent co. produced Romola, As You Like It, Romeo and Juliet, Much Ado About Nothing 21-26 to good business. A representative audience tendered a most cordial welcome to Julia Marlowe Taber and Robert Taber in their first production in this city of Romola. Mrs. Taber gives an artistic and beautiful interpretation of the part of Romola. Robert Taber's Tito was an admirable portrayal of a difficult role, and an artistic piece of acting throughout. Dodson L. Mitchell finely sustained the role of Bernardo del Nero. Bassett Roe was excellent in the roles of Bardo Bardi and Savonarola. Mrs. Sol Smith, Alice Parks, Katherine Wilson, Henry Doughty, and Augustus Balfour finely sustained their respective roles. Mr. and Mrs. Taber were favored with repeated curtain calls throughout the performance. In Missoura co. have an early date.

At Litt's Grand Opera House, Digby Bell and Laura Joyce Bell, with a very clever co., under the management of Duncan B. Harrison, presented Hoyt's comedy, A Midnight Bell, 20-26. They opened to a packed house. The attendance broke any previous record of the house, and promises a fine week's business. Digby Bell as the Deacon gives an artistic portrayal of the part. Mr. Bell's down East dialect, action and mannerisms won the favor of the audience. Laura Joyce Bell as the Old Maid gives a decidedly clever and interesting performance. Mrs. Bell has a rich and vibrant voice, and contributed several contralto solos that won for her great applause. Ruth Macauley as the Schoolma'am, Anna Ward as Dot Bradbury, Frank Monroe as the Clergyman, Herman Hirschberg as the City Lawyer, Ed Redway as the Country Boy, William P. Sheldon as the Bank President, and Leontine Stanfield as the Widow, do excellent work in their roles which met with merited recognition. The singing of the quartette was a very pleasing feature. The performance took well and gave general satisfaction. The Ensign co. 27-Oct. 3.

Buffalo Bill's Wild West Show gave four entertainments 16, 17 to an immense crowd at each performance, which greatly enjoyed Colonel Cody's unique entertainment.

Manager Theodore Bromley, of the Julia Marlowe Taber and Robert Taber co., and Manager Duncan B. Harrison, of A Midnight Bell co., report their cos. doing excellent business.

On Sunday, 20, a number of members of Jules Grau's Opera co. engaged a tally-ho, intending to visit Minnehaha Falls. On the way the driver, in attempting to pass a team, struck a bad spot, and over went the coach with its load of singers. All the members of the party were more or less bruised, four of them seriously hurt.

George H. Colgrave.

TOLEDO.

Hoyt's sparkling comedy, A Milk White Flag, drew large audiences at the Valentine 21-23. The co. was excellent in every respect. Harry Gilfoil as the lone private, excited the risibilities of the audience whenever he appeared.

E. E. Kidder's latest creation, Shannon of the Sixth, received its first production at the People's 20, and continued for four nights. Mr. Kidder designates his work as a dramatic comedy, and has taken for his foundation the Sepoy rebellion in India in 1857. The story briefly told is as follows: General Kimber is in command of a detachment of Her Majesty's troops stationed near Delhi, India. Captain Arlington and Lieutenant Shannon are two of his officers, and are rivals for the hand of his daughter, Dora. The General has promised the brahmin priests that their temples shall not be disturbed. In one of these places of worship stands an idol, in the crown of which is an immense diamond. Captain Arlington steals the jewel and kills one of the priests. He manages to shift the blame on Lieutenant Shannon, and the General demands Shannon's sword and places him under arrest. The general is about to send his daughter to Calcutta under an escort of native troops. Shannon in the meantime escapes from prison and takes refuge in the mountains, where he meets Dora on her way to Calcutta, and saves the life of the priest who accused him of stealing the diamond from the temple. The Sepoys capture Dora and are about to blow her to pieces from the cannon's mouth when she is rescued by Shannon and a company of British soldiers. Ram Korrah, the priest, finally succeeds in fastening the theft on Arlington, the general gives his daughter to Shannon, and all ends happily. In Shannon of the Sixth Mr. Kidder has left the beaten track and built a play upon a series of unused facts and incidents. The four acts call for elaborate and novel scenic effects. The first act shows the interior of a bungalow in Delhi, act second in the hills, act third in the jungle, and act fourth in the bungalow again. W. H. Powers makes the character of Lieutenant Shannon one that appeals strongly to the public. A. Z. Chipman as Ram Korrah is one of the strongest personages in the play. J. F. Ward as Clanronald, May Sargent as Dora, Charlotte Winnett as Mrs. Carr, and Nina Morris were all up to the requirements of their parts.

Great things were expected for the week's engagement of Pain's "Fall of Pompeii," which commenced 21, but greater realities resulted. The show was given in a large enclosure on the outskirts of the city, and not a hitch occurred in the two hours' programme. The audiences were small owing to the cold weather, but the autumnal breezes were soon forgotten in the beauty and grandeur of the scene. The fronting of the historical city was well arranged and the lightning effects were up to the high standard for which Pain is famous.

George H. Ketcham, owner, L. M. Boda, manager, and F. M. Ohl, treasurer of the Valentine Theatre co., together with a party of friends attended the opening of the new Southern at Columbus 21.

C. M. Edson.

JERSEY CITY.

Carl Haswin and co opened at the Academy of Music 21-26 in A Lion's Heart to a big house. Mr. Haswin's work was at all times well done, although he was somewhat handicapped by the character of his part, it being rather difficult for a man whose life is given up to revenge, and who sacrifices everything to that one purpose, to make his audience his enthusiastic admirers. The supporting co. is a capable one. Robert Paton Gibbs is a fine heavy man, and Edward B. Tilton is an able assistant. Harry Keane and Edith Fassett-Tilton do the comedy work in a clean manner. Matilde Weffing and Frances Haswin do excellent work in the serious parts. The scenery is good, especially the setting in the first act, which represents the dressing tent of a circus. Business has continued fair throughout the engagement. Joe Hart in A Gay Old Boy 28-Oct. 3; The Last Stroke 5-10.

Among the visitors at the Lyric Theatre, Hoboken, during the run of Rob Roy were Smith and Koven, the authors, and Fred Whitney. Manager Frank Williams has a capable co.

The open-air band concerts will be continued for one more week. They are a source of pleasure to about 4000 people once a week.

John Clark, former manager of the Hoboken and Star Theatres, who was to have gone ahead of The South Before the War co. No. 2, has been engaged to look after the Star property in Hoboken.

Ed Cook, the advertising agent of the Lyric Theatre, Hoboken, gave a supper to his male friends 22.

Walter C. Smith.

MINNEAPOLIS.

At the Bijou Opera House a well-balanced co. gave Charley's Aunt week of Sept. 20, opening to a good-sized and appreciative audience. John Daly Murphy appeared in the title role, and made a decidedly favorable impression. O. E. Hallam's Colonel Chesney was a dignified personation, and well deserved the applause given it. Harry Lillford made a fairly good Spettigue. Rose Hubbard carried the role of Kitty charmingly, and Arthur Lay and John Lancaster were pleasing as the callow lovers. A Midnight Bell week of 27.

The management of the Bijou Opera House has inaugurated a new departure in the changing of the mid-week matinee from Wednesday to Tuesday, an innovation which apparently meets the approval of their patrons.

The Metropolitan Opera House was dark 20-26, owing to the inability of Rose Coghlan to keep her engagement, and Manager Scott did not care to fill the time with an inferior attraction.

F. C. Campbell.

GALVESTON.

J. C. Stewart brought to the Grand 15 a collection of faded nonsense with ordinary vaudeville trimmings, and bearing the euphonious title of Betsey Jane. A small audience happened to be present and vouchsafed such occasional evidences of appreciation as were consistent with the limited merits of the performance. The co. collapsed at Austin. Richards and Pringle's Genuine Negro Minstrels followed 17 and packed the galleries with their own color, besides being complimented with a fair sprinkling of downstairs clients. The entertainment was on a par with previous efforts; in fact it was better in some respects, though Billy Kersands's massive mouth, and the apish facial contortions incident thereto, still remain a prominent though no longer a popular feature. Next week, Frederick Bryton and Dixie's Land.

C. M. Rhode.

OMAHA.

Henderson's Schiller Opera co. attracted a series of average sized houses at the Boyd 17-19. The repertoire included Bohemian Girl, Mikado, and Bells of Corneville. The work of Otis Thayer and John E. McWade was particularly satisfactory. The chorus is rather above the average. In Old Kentucky seems to be as popular as ever, judging from the large audiences that cheered the horse race and applauded the Pickaninny band 20-22. Julia Marlowe Taber Oct. 1-3.

At the Creighton, Richard Stahl's Comic Opera co. opened a week's engagement 20 to a good house. It was perhaps unfortunate that Said Pasha should have been selected as the opening opera. It met with a poor reception and business continues light, but the co. appears to better advantage in The Black Hussar and Mikado. Richard Mansfield week of Oct. 5.

BUFFALO.

Robert Downing and Eugenia Blair, assisted by a capable co., were at the Star Theatre 21-24. In Search of Happiness was presented at three performances, and was well received. Putnam, a Son of the Revolution, was given 16, 17. Mr. Downing, by special request, appeared in The Gladiator. This is the first time for several seasons that Mr. Downing has been seen in Buffalo. Lillian Russell in An American Beauty appeared 18, 19. Hi Henry's new Minstrels will be the attraction 28-30; Excelsior, Jr., Oct. 1-3.

Manager J. R. Stirling, of the Star, returned 20 from New York, where he booked a number of good cos., among them The Mummy and The Geisha.

The Prodigal Father played the Lyceum Theatre week of 21, opening to a tremendous house. F. J. McCarthy in the title-role was very acceptable. The co. was a capable one. Ward and Vokes week of 28.

Marian De Forest.

GOSSIP.

James W. Slocum is touring Europe in search of novelties for a burlesque which he will produce here during the holidays.

Daisy Mayer, who is billed at the Royal Music Hall, London, as "The American Representative Negro Delineator," has established herself in favor with the Londoners, who find her coon song and her step dancing very enjoyable. She is the feature of an excellent programme.

Annie Hart, the original Bowery Girl, is making a big hit with a new song, written especially for her, called "The Belle of Hogan's Alley." She receives three or four encores on it at every performance.

James R. Adams, the well-known clown and pantomimist, opened at Keith's Union Square on Sept. 28. He will play dates until he begins his season with A Night at the Circus.

Hubert Wilke will join the vaudeville ranks at Keith's Union Square on Oct. 12.

Robert Crawford, an acrobat, who fell while performing with Washburn's Circus at Malden, Mass., on Sept. 8, died at the Malden Hospital on Sept. 14.

Henry Frey, the tramp comedian, and Nettie Fields, the buck dancer, have returned from the West. They played successful engagements in Chicago at Hopkins's, the Olympic, the Lyceum, Imperial Music Hall, and Oxford. They will shortly play engagements at Proctor's houses in this city.

CORRESPONDENCE.

ALABAMA.

MOBILE.—Theatre (J. Tannenbaum, manager): Jim the Penman 17 to fair business. Performance smooth and co good. The Twelve Temptations 18, 19 to crowded house. This extravaganza although seen here before never appeared to better advantage. New plot, new scenery, new gags and new dances, highly pleased the crowd. The Woodward-Warren co. opened a week's engagement 21 at low prices to a packed house.

BUFAULA.—Morris Opera House (Jacob Stern, manager): House dark 21-26.

MONTGOMERY.—McDonald's Theatre (G. F. Macdonald, manager): A good audience greeted Bert Coote and Nick Long in The Other Man's Wife 24; Al G. Field's Minstrels 29.

ARKANSAS.

FORT SMITH.—Grand Opera House (C. J. Murta, manager): House dark 14-19. Nothing booked until Oct. 16, when the regular season will open with A Night's Frolic.

PINE BLUFF.—Opera House (E. W. Martin, manager): The Private Secretary Oct. 5.——Item: Among the notable attractions booked are Fred Warde, Field's Minstrels, Corinne, and Rhea.

CALIFORNIA.

OAKLAND.—Macdonough Theatre (Friedlander, Gottlob and Co., proprietors): Katherine Kydder in Madame Sans Gêne 21-23.——Oakland Theatre (Frank W. Bacon, manager): William L. Roberts and Oliver Martin drew packed house week of 14 with Mr. Roberts's new play, The Iron King. The accessories were on a most elaborate scale and the production meritable. Roberts and Oliver Martin in The Commodore week of 21.

SAN JOSE.—Hall's Auditorium (L. Henry, manager): On the Bowery holds forth 12; Madam Sans Gêne 24, 25.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Hennich's Opera co. in Il Trovatore, Ernani, Romeo and Juliet, Lucia and La Traviata closed a fairly successful week 19. Steve Brodie's On the Bowery 24-26; Sans Gêne 29-Oct. 3.——Burbank Theatre (Edward Malim, manager): The Wolves of New York, as presented by Leonard Grover and co., was well patronized week ending 19; Private Secretary 20.

COLORADO.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Howe and Mueller in The American Girl to a well-pleased audience and fair business 16.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Chauncey Olcott in Mavourneen to good business. Mr. Olcott captured the audience with his fine tenor voice.

GREELEY.—Opera House (W. A. Heston, manager): Si Perkins 22; Chicago Festival Orchestra 30.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): Gus Heege in A Venuine Ventleman 24. Chauncey Olcott played to a very satisfactory house 14, 15.

LEADVILLE.—Weston Opera House (A. S. Weston, manager): Chauncey Olcott in Mavourneen 16 to good business. The Irish comedian was heartily encored after every rendition. Performance excellent. Gus Heege in A Venuine Ventleman 23.——City Hall (P. Mack, lessee): W. Chatterton and co. presented A Legal Document 19, 20 to good-sized audience. Performance fair. By Wits Outwitted 26, 27.

CONNECTICUT.

HARTFORD.—Parsons's Theatre (H. C. Parsons, manager): A good-sized audience greeted The Girl I Left Behind Me 18. Kellar 24; The Last Stroke 26; Margaret Fuller 28, 29. Rob Roy 19 was canceled by the co.——Opera House (Jennings and Graves, managers): Cosgrove and Grant's Comedians had large houses for The Dazzler 17-19. After Dark 23, 24; Daniel Sully in The Millionaire 25, 26.——Items: The local theatres had to fight against two big political meetings 24.—Jennings and Graves canceled date of Metropolitan Burlesque co. at Opera House 21, 22, believing it to be not up to the standard of the house.—Bruce Edwards, for several years dramatic editor of the *Post*, has resigned from that paper to accept a position with Frank Perley. Mr. Edwards is one of the best known critics in New England and during his long connection with the *Post* has made many friends in the profession. He will act as press representative for Robert Hilliard, who is under the management of Mr. Perley.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Evans and Hoey in A Parlor Match played to a packed house 14. A great supporting co enabled the popular stars to give the well-worn piece a great presentation. Bob Hilliard in The Mummy 24; Kellar 25.——Grand Opera House (G. B. Bunnell, manager): The Merry World, with a splendid co., did immense business 14, 15 and was voted by all to be a big success. Peter F. Dailey in A Good Thing to large and delighted audiences 16-18. Donald Robertson and Brandon Douglass in Mr. Robertson's dramatization of Dumas's novel, The Man in the Iron Mask, opened to a large house 21. The engagement is for two nights. A Pair of Jacks 24-26; In the Heart of the Storm 28-30.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): Rice's Excelsior, Jr., drew a very large audience at advanced prices 16. The burlesque was beautifully mounted and the large co., including Fay Templeton, Carrie Behr, Joe Ott, Arthur Dunn, and Yvette Violette is exceedingly clever. The special orchestra was conducted by John Braham and the whole performance was bright and spirited. Hoyt's Temperance Town had a good-sized house 19 in spite of a severe storm. It was splendidly presented by practically the original cast. George Richards and Eugene Canfield were enthusiastically received while the rest of the co. came in for their share of praise. Waite's Opera co. at popular prices opened a week's engagement 21 in Tar and Tartar. The co. is large and various good specialties including some pretty living pictures are introduced. After Dark 29; Georgia Cayvan Oct. 1.

MIDDLETOWN.—The Middlesex: House opens season Oct. 2 with Georgia Cayvan. Shore Acres 10; Robert Hilliard 13.——The McDonough (J. C. Southmayd, manager): Our American Cousin did not give the best of satisfaction to the large audience that witnessed it 21. Gay New Yorkers 29, 30.

DANBURY.—Taylor's Opera House (T. A. Shear, manager): Peter F. Dailey co. played to a good house 22; pleased audience.

DERBY.—Sterling Opera House (J. L. Unger, manager): Our American Cousin to fair house 17; After Dark to a good house 22.

BRISTOL.—Opera House (C. F. Michael, manager): Little Trixie 18 pleased a good house. The musical act of Nat Franklin was the feature of the evening.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): A large audience enjoyed Hoyt's A Temperance Town 18. It was well rendered. Robert Hilliard 25.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): A fair-sized and enthusiastic audience witnessed The Man in the Iron Mask by Donald Robertson and Brandon Douglass 17. They return 24. The Merry World attracted a crowded house 18. The Girl I Left Behind Me co. gave a very satisfactory performance to a good-sized audience 19. Siberia filled the house with a delighted audience 23. Co. and scenery were excellent. The Man in the Iron Mask 24; Keller 25; After Dark 26.

TORRINGTON.—Opera House (F. R. Matthews, manager): The Man in the Iron Mask 16; fair house; excellent performance. Mr. Robertson's work in the last act was the best seen here in a long time.——Item: Last week's report should have been "Our American Cousin to disappointed audience."

WINSTED.—Opera House J. E. Spaulding, manager): Man in the Iron Mask 19 to a fair business; performance excellent. After Dark 25; Pair of Jacks 30.

NORWALK.—Opera House (F. W. Mitchell, manager): Hertzmann the Great 23 to a $700 house. His paraphernalia was the same as used in the New York production. He seemed greatly pleased with the high-class audience and liberal applause. Repertoire co. for week of 28.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): The Merry World 19 presented all new faces, but no cleverer performance has been given here in a long time. Peter F. Dailey in A Good Thing 21; co. good. Robert Hilliard in The Mummy 23. Herrmann the Great and the charming Madame Herrmann did well 24.——New Auditorium (Mary E. Hawes, manager): The Robinson Opera co. closed their engagement in Fra Diavolo 17 to good business. Side Tracked, by Scannon's co., was presented for three performances 18, 19. Peck's Bad Boy 28.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): Peter F. Dailey in A Good Thing 20 to a large and fashionable audience. William Redmund in Daniel Druce 28.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): William A. Brady's New After Dark to fair-sized audience 21. Peck's Bad Boy 28.

WILLIMANTIC.—Loomer Opera House (John H. Gray, manager): House dark 21-26.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): Mr. and Mrs. Grandin 21; light business. Vanity Fair 22; a most excellent performance to large audience. The Sporting Craze 25, 26; Great Diamond Broker 28, 29; Uncle Tom's Cabin 30; James Young Oct. 1, 2; Della Fox 3; Kellar 5; the Sages 5 and week.——Bijou (John Simone, manager): Daniel A. Kelly came 21-23; good business. Big City Girls 24-26; White Crook Oct. 1-3; The Gilded World 5-7.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Vale's Twelve Temptations 17 to large and enthusiastic audience. Jim the Penman 18, 19 to moderate-sized houses. Very well received. Professor Eliason, the wizard 23, 24; Gus Williams's One of the Finest 25.

GEORGIA.

ATHENS.—Opera House (H. J. Rowe and Co., managers): House dark week of 21.

SAVANNAH.—Theatre (Charles D. Coburn, manager): The Byrne Brothers in The New 6 Bells 14, 15, to average houses. Joseph Hart and Carrie De Mar and a good supporting co. in A Gay Old Boy 16, pleased a fair-sized audience. Coote and Long and a good co. in The Other Man's Wife and A Soldier of France 17 amused a fair house; excellent satisfaction. Professor Lee 5-8; Frederick Bancroft 9, 10.

ROME.—Nevin's Opera House (James B. Nevin, manager): Joseph Callahan pleased a large house in Faust 17. The Brothers Byrne in 6 Bells 21. Walker Whiteside in Hamlet 22.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Bert Coote and Nick Long in The Other Man's Wife 18, to moderately large and delighted audience. Corinne 30.

COLUMBUS.—Springer Opera House (Springer Brothers, managers): Jim the Penman 15 to large business. Edith Rice was quite the favorite. Other Man's Wife 15; Field's Minstrels 25; Graham Opera co. 28.

GRIFFIN.—Olympic Theatre (L. Patterson, manager): The Other Man's Wife to fair house 19; audience highly amused.

IDAHO.

POCATELLO.—Opera House (Watson and Kinport, managers): Oris Ober co. in repertoire 14-19; big houses and best low-priced co. seen here. Remenyi 22; Sutton's U. T. C. co. 23; Gunning, hypnotist, 27-30; Gus Heege Oct. 3.

WALLACE.—Opera House (Richard Dixon, manager): Dark 14-19. Town Topics Farce co. Oct. 8.

MASON CITY.—Parker's Opera House (A. T. Parker, manager): Side-Tracked 18; good business; general satisfaction. O'Dowd's Neighbors 19; specialties good; audience large and well pleased.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): Edwin Travers, supported by a competent co., presented The Private Secretary to fair-sized house 16. The audience was a very enthusiastic one, and the co. gained instant recognition. Edwin Travers makes a perfect Douglas Catermole, and won hearty approval. R. W. Spaulding, the secretary, was well taken by Harry Dull. Frank Cotton gave an excellent impersonation of erratic Mr. Catermole. The supporting co. was fully capable. Coon Hollow Oct. 7; Gotthold's Celebrities 13.——Items: Byron McClintock has returned from Livingston, Mont., and Alfred Kampster from Crystal City, Mo., both of whom have been assigned their old positions at this house.—J. C. Lewis announces that Sadie Hasson has been especially engaged for Si Plunkard, but next season will be starred in two new plays under the management of Mr. Lewis.

EVANSVILLE.—Grand (King Cobbs, manager): Primrose and West's Minstrels 22.——People's (T. J. Groves, manager): The Lyceum Theatre stock co. drew only fair 16-18 in repertoire. J. C. Lewis and Sadie Hasson in Si Plunkard did well 20. A Booming Town 27; Down in Dixie Oct. 4.

HARTFORD CITY.—Van Cleve Theatre (George Tait, manager): House dark 28-Oct. 3. Wild Goose Chase 13.

BRAZIL.—McGregor Opera House (C. W. Shultz, manager): Pulse of New York 17; performance satisfactory; business poor; specialties good. Miss Maitland sang some baritone solos, which won much applause.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): Finnegan's Courtship 14 to S. R. O.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): House dark week of 14. Hennessey Leroyle in Other People's Money 28.

LOGANSPORT.—Dolan's Opera House (William Dolan, manager): Charles A. Gardner in Fatherland to fair business 17. Mr. Gardner as Henry Stanford does good work, and in his singing is especially agreeable, as his songs are catchy and his voice melodious. In Missoura 21; Kittie Emmett 28; Jolly Old Chums 30.

WASHINGTON.—Opera House (Horrall Brothers, managers): The Pulse of New York 16 to a fair-sized audience. J. C. Lewis in Si Plunkard 21 to a large audience; good co. Frank E. McNish is with Si Plunkard, doing his clever specialty. A Booming Town 29.

TERRE HAUTE.—Harrison Park Casino (James B. Dickson, manager): Rose Hill English Folly co. 18, 19 to fair business. The Pulse of New York 20 to good house.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): Hi Henry's Minstrels 16 to large business. Charles A. Gardner 18 in Fatherland to small house.

KOKOMO.—Opera House (F. E. Henderson, manager): In Missoura 23.

PORTLAND.—Auditorium (A. D. Miller, manager): House opened 20 by Ford stock co.

RICHMOND.—Phillips Opera House (J. H. Dobbins, manager): Murray and Mack in Finnegan's Courtship 15 to good business. Rose Hill's English Folly co. 17 to heavy house. Katie Emmett 23.

WABASH.—Harter's Opera House (Harter Brothers, managers): Charles A. Gardner to a packed house 17; pleased audience. Walters stock co. in repertoire 21-27 to good business.

GOSHEN.—The Irwin (Frank Irwin, manager): Carroll and Kane's Lanigan's Ball co., billed for 19, failed to put in an appearance, having stranded at Niles, Mich.

FORT WAYNE.—Masonic Temple (Stouder and Smith, managers): Charles A. Gardner to large and very well pleased audience 15. Carroll and Kane's co. in Lanigan's Ball, booked for 21, stranded at Niles, Mich., 18. Jolly Old Chums 27; Griffith's Faust Oct. 7. My Friend From India 10; Pulse of New York 12; A Breezy Time 13; Primrose and West's Minstrels 16; Clay Clement 17; Si Plunkard 20; Fast Mail 22.

NEW CASTLE.—Alcazar Theatre (J. F. Thompson, manager): Other People's Money Oct. 2.

NEW HARMONY.—Thrall's Opera House (Al Gilbert, manager): Emma Warren co. week of 21 gave satisfaction. Miss Warren is quite a favorite here.

MADISON.—Grand Opera House (F. E. Delouse, manager): Hi Henry's Minstrels opened the season 11 to crowded house; co. was pronounced best ever seen here. Private Secretary 17 to excellent business and well-pleased audience. Fitz and Webster Oct. 5. Coon Hollow canceled 13.

ELKHART.—Bucklin Opera House (David Carpenter, manager): Charles H. Yale's Devil's Auction 19; very good performance to a good house.

FRANKLIN.—New Opera House (H. H. Woodsmall, manager): Public opening by the city, which owns the theatre, to a packed house 16. Down in Dixie

by home talent to fair house 17. C. W. Starr and wife, spiritualists, 20-24. Coming: Other People's Money Oct. 1.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Hennessey Leroyle in Other People's Money 23, 24; performance excellent; crowded houses. Murray and Murphy Oct. 5.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Hi Henry's Minstrels 16 gave an excellent performance to good business. John Griffith Oct. 3; Jolly Old Chums 9.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Florence Hamilton week of 14 at popular prices to fair business; general satisfaction. The work of Jennie Lee deserves mention, as well as the singing of Bert Gannon.==ITEM: With the starting of the Lippincott Glass Work 28, and the Plate Glass Works Oct. 1, theatrical business should revive.

ILLINOIS.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): In Old Kentucky 23.

STERLING.—ACADEMY OF MUSIC (M. E. Ward, manager): House dark 14-19.

EAST ST. LOUIS.—MCCASHLAND'S OPERA HOUSE (Frank McCashland, manager): House dark 14-19. Darkest Russia 27; Katie Emmett Oct. 4. A Booming Town 11.==ITEM: Lehman's Music Hall, which was partly destroyed by the tornado of May 27, is being rebuilt.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): The Emit Magniscope pictures were very interesting and amusing week of 15; houses small. Dark week of 21.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Otis Skinner in Richard III. 18, under the auspices of the Catholic Aid Society, pleased a large house. Charles H. Vale's Devil's Auction 22.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): Calhoun Frussell co. 17 to fair business, and was greatly enjoyed.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): John Griffith in Faust 15 gave a good performance to a good sized house. The Ensign 17 drew a fair house and gave good satisfaction. Cherry Sisters 22; Uncle Josh Spruceby 26.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Gus Heege in A Genuine Gentleman opened the season 29 to good business.==ITEMS: Many changes have been made, adding much to the appearance of the house. Among the attractions booked are In Mizzoura, Other People's Money, The Devil's Auction, The Cotton Spinner, Brothers Byrne in 8 Bells, Rhea, Emily Bancker, The Old Homestead, For Fair Virginia, Lewis Morrison, James O'Neill, Human Hearts, Shore Acres, Sinbad, South Before the War, Ida Fuller, and Sowing the Wind.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, proprietor): McCabe's Operatic Minstrels gave a very poor performance to a crowded house 18. Dayton-Kern concert co., supporting Mabel Hooper-Kern, a former resident of this city, 30.

CHAMPAIGN.—WALKER OPERA HOUSE (F. H. Hamilton, manager): Josh Spruceby 14; large audience. Pulse of New York 21 made a good beat to a packed house.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Clay Clement in The Bells 17 to a large audience. Performance excellent. The Ensign 18 to fair business. Chicago Festival Orchestra 21; fine performance to fair business. John Griffith 23; O'Dowd's Neighbors 28; Iowa State Fund 29; Railroad Ticket Oct. 1; Otis Skinner 6.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Clara Schumann Ladies' Orchestra 9-12 to good business; house dark week of 14. Pulse of New York 23; topheavy house. Louis James 28; A Railroad Ticket 29; Darkest Russia 30; John Griffith Oct. 1.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Charles Dickens Players 17-19; good houses. Disbanded here. Stewart W. Murrale co. 21-23; light houses.==ITEM: They state that their manager, Ed. H. Thayer, absconded 17 with a couple hundred dollars. They fortunately caught him and regained the money.

CLINTON.—RENNICK'S OPERA HOUSE (W. E. Cundiff, manager): McCabe's Young Operatic Minstrels in A Black Trilby 22 to poor business.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Clay Clement in New Dominion 19; excellent performance; fair house. Boy Tramp 24; Schumann Ladies' Orchestra 27; Louis James 30; Fast Mail Oct. 8; The Gormans 13; Twelve Temptations 22.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Clay Clement in The Bells to a good audience. Uncle Josh Spruceby 19 to big business, matinee and night. Cherry Sisters 21 to a small house. John Griffith 25 in Richard III. Mr. and Mrs. Wock 26; O'Dowd's Neighbors 28; Railroad Ticket 30; Darkest Russia Oct. 1.==THE AUDITORIUM (Augustin Neuville, lessee): Augustin Neuville opened his house with his own co. 21-23 to the biggest business the house ever played to. J. C. Lewis in Si Plunkard 24-26; A Green Goods Man Oct. 2, 3.==ITEM: During the last act of the Boy Tramp at the Auditorium on Monday the members of the co. presented Mr. Neuville with an elegant gold headed cane as a token of their esteem.

IOWA.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and co., managers): Princess Snow White, by local talent, was a very creditable performance to good houses 17, 18. The receipts of the entertainment are to go to the benefit of St. Luke's Hospital. The Ensign 19 to rather light business. The concert given by the Chicago Festival Orchestra matinee and night of 20 was one of the best productions that has visited the city for some time. The co. was well deserving of better attendance. John Griffith 22; excellent production. Dickens's Players, who were to have filled the boards 21-28, were unable to meet their engagement, having disbanded at Dixon, Ill.==GRAND OPERA HOUSE (Otto Lehrmann, manager): The season at this house opened with the Van Dyke and Eaton co. in repertoire 20-27, playing at popular prices to a crowded house.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Schiller Opera co. to light business 15, 16. They presented the Bells of Corneville and The Bohemian Girl in a very creditable manner and delighted those who were present. Imro Fox came to light business 18, 19, and gave one of the best performances of the kind ever seen here. The co. included Clivette, Proto and others. Katie Emmett Oct. 10; Joseph Jefferson 16; Otis Skinner 19, 20.==GRAND OPERA HOUSE (William Foster, manager): Alden Benedict's Fabio Romani to fair business 14, 15. The co. contains some very capable people and carry their own elegant scenery. Jules Walters in Side-Tracked pleased good business 13, 19. The Ensign opened their 21-23 engagement to good business. The co. is good and curtain calls were numerous.==ITEMS: The Imre Fox Novelty co. (William C. Elmendorf, acting manager) closed their season 21 and returned to New York to remain until after election. Light and uncertain business the cause.—V. M. Conway, musical directoress of the Spooner Comedy co., was here 22.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): O'Dowd's Neighbors 14; good business; fair co. Fabio Romani 16; poor house; good co. Griffith's Faust 19; splendid performance. Imro Fox 22; McSorley's Twins 24; Cherry Sisters 23; In Old Madrid Oct. 3; A Green Goods Man 8.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Charles Maklin in Fabio Romanio 18 to fair house only, due to inclement weather. Grace Hunter captivated the audience with her serpentine Spanish and fire dances. Defaulter 24.

DECORAH.—GRAND OPERA HOUSE (B. B. Morss, manager): Schubett's Symphony Club 14 to fair business and a well pleased crowd.==ITEM: Murray and Murphy co. in Dowd's Neighbors 21; The Ensign 26.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Lincoln J. Carter's Defaulter 22. Woodward Theatre co. 24-Oct. 3.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Lincoln J. Carter's Tornado 16 to a large audience, which enjoyed the performance; scenery excellent; co. very good. Devil's Auction Oct. 1; Green Goods Man 3; Merry World 7. In Mizzoura 10.==BARTEL'S THEATRE (Mr Bartel, manager): Under the Gaslight to good business week 7-14.

FORT MADISON.—ERINGER GRAND (C. H. Salisbury, manager): John Griffith was the opening attraction 16, and the house was fairly well filled; performance entirely satisfactory. A Green Goods Man Oct. 7; A Booming Town 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Carter's Tornado 17 to fair business and pleased audience. Mazie Molyneaux, formerly of this city, received hearty encores. Murray and Murphy 23. In Old Madrid 26.

BOONE.—PHIPP'S OPERA HOUSE (Ben B. Wiley, manager): Imro Fox to a light house 18; excellent performance. Lincoln Carter's Defaulter 25; King and Sawyer's Comediennes 28; Freeman's A Railroad Ticket Oct. 7.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): The regular season opens 25 with Murray and Murphy in O'Dowd's Neighbors.==ITEM: A new drop curtain has been put in the Opera House.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Side-Tracked to big business 18; Imro Fox 21 to light house; excellent satisfaction. Cherry Sisters 26.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Morgan Gibney Stock co. 21-23; good business. The Ensign 24; good house. Edison Vitascope 28-30; Charles H. Vale's Devil's Auction Oct. 2: A Railroad Ticket 5.

WEBSTER CITY.—WILSON'S OPERA HOUSE (F. E. Wilson, manager): Murray and Murphy's O'Dowd's Neighbors 17; house fair; performance fair. Weston's Comedy co. 21; all week.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Williams and Fenwick's Comedians 28-Oct. 3; John Dillon 9; Devil's Auction 15.

WINFIELD.—GRAND OPERA HOUSE (T. B. Meyers, manager): John Dillon in Wanted the Earth to fair business 19.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. Bowman, manager): McSorley's Twins 20; good house.

PARSONS.—EDWARDS OPERA HOUSE (John R. Monroe, manager): American Dramatic co. at popular prices to full houses 21-26. House dark 28-Oct. 3.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Primrose and West 17 to packed house; best minstrel performance seen here for many a day. Darkest America 21 to fair business; performance good. William Barry 29.

FRANKFORT.—Capital Opera House (John W. Milum, manager): Al G. Field's Darkest America 21 to a large audience; good performance; giving general satisfaction. Murray and Mack 25.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): The regular season opens 29 with the Schubert's Quartette. Among the bookings for the season are Sousa's Band, The Fast Mail, The Buckeye, A. S. Seamas, Widow Bedott, and R. L. Burge's Minstrels.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): The season was opened 21 with Primrose and West's Minstrels; large audience; programme thoroughly enjoyed. The Private Secretary 28.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Edwin Traver's co. in The Private Secretary 14 to fair business. Dark 21-26.

PARIS.—GRAND OPERA HOUSE (D. C. Parish, manager): Professor Edward Boone, hypnotist, to fair business 21. Darkest America to big house 23. Grimes's Cellar Door Oct. 14.

HENDERSON.—ITEMS: A. D. Rodgers, manager of the Park Theatre, has leased the Gabis Opera House for the season. He is now remodeling it and will soon have it in good condition.

MAINE.

PORTLAND.—PORTLAND THEATRE (Charles C. Tukesbury, proprietor): The Cotton King gave poor satisfaction to a large house 21. The Fatal Card 25; Calder's Saved from the Sea co. 28. A Texas Steer Oct. 1.==CITY HALL (George H. Libby, agent): The Bostonians 9, 10.==PALACE THEATRE (Markley and Littlefield, proprietors): Vaudeville week of 21; good business.==RIVERTON PARK: Comique Novelty co. 21-26 to good audiences.==ITEMS: Harry Allen, of this city, has joined the McAuliffe and Greene Repertoire co., now playing the Maine circuit.—Lack of proper scenery was the principal feature that marred the production of The Cotton King 21, with poor acting as a good second.—Al McLean, ahead of Calder's melodrama, Saved from the Sea, was in town 21.—Harry Browning and wife, the last of McCullum's Pavilion co., left Peak's Island for New York 17.—Mr. Harris, advance agent for The Fatal Card co., was here 20.—Manager Tukesbury is attending the Rigby races this week.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Cotton King 17 to a small but well-pleased audience, the co. being excellent, as well as the scenery and mechanical effects. A Night in New York, with Nellie McHenry, 21 to a delightful audience of fair size. The co. is good and the specialties new and taking.

AUGUSTA.—MECONION HALL (Frank A. Owen, manager): Hoyt's A Trip to Chinatown 17; Nellie McHenry in A Night in New York 22; both to fair business. Stetson's U. T. C. Oct. 2.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Cotton King 15; good business. Nellie McHenry 17, 18; good business and satisfaction. Edison's Vitascope 21-25; good business. Saved from the Sea 26.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Nellie McHenry in A Night in New York 25.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): Shore Acres, with George Wilson in the title role, pleased a large audience 18. The Cotton King gave full satisfaction to a good audience 22. Stetson's U. T. C. 25; A Texas Steer 30; Little Trixie Oct. 9; James O'Neill 15.

LEWISTON.—OPERA HOUSE (E. A. Mitchell, manager): The Fatal Card 24 to a greatly pleased audience. A Texas Steer Oct. 3.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Thomas W. Keene, under the management of Charles B. Hanford opened their season here 21 presenting Richard III. The audience was one of the largest and most fashionable ever seen in this house. Lawrence Lowell as Duke of Buckingham made a hit. Gus Hill in Vanity Fair 23; Tompkins's Black Crook 29; The Great Diamond Breaker 5; William Barry in The Rising Generation 10; Waite's Comedy co. 12.==ITEM: Thomas A. McKee, formerly with Robert Downing, is now business manager for Thomas W. Keene.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Barlow Brothers' Minstrels 19 to fair house and best of satisfaction. Rhea 28.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Barlow Brothers' Minstrels pleased a fair house 18. Rhea 24.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Satisfying extravaganza performances were furnished by Rice's co. in Excelsior, Jr., 18, 19 to good audiences. The Excelsior Clipper Quartette—Joe Ott, Arthur Dunn, Yvette Violette, and Devo—found it hard to get away from the audience, and Saturday night, when Joe Ott came out for the 'steenth time, he said the best he could do, if they must see him again, was to ask them to come to Toronto. Fay Templeton was the handsome and bewitching chappie, who wears men's clothes with a grace that no man ever did, and David Abrahams in his cute creation of a St. Bernard dog, is alone recompense for a ticket. The support and chorus was unusually effective. Lewis Morrison in his familiar Faust increased his business largely over previous visits, and said in his customary speech that he hoped soon to have the devil as popular in Springfield as it was in Holyoke and Worcester. His support was efficient, the Faust of White Whittlesey being a great improvement on that of his predecessors with this co. Florence Roberts maintains her sweet characterization of Marguerite. Kellar 23 puzzled a good-sized group of admirers with his diablerie. Siberia was given by a capable co. 22. The masterly melodrama still has drawing power. The Last Stroke 25; The Merry World 26; The Fatal Card 30; May Irwin in The Widow Jones Oct. 1; Ian Maclaren, lecture, 2. The Lady Slavey 6, 7.==ITEMS: Lillian Cooley, a Springfield girl, daughter of Mrs. C. E. Wallace, is in the cast of Excelsior, Jr., and was remembered by her friends.—One of Fay Templeton's admirers was in attendance at every performance here, and when the co. went to Montreal Sunday she was missing, having gone to New York, and at latest accounts the play was going with Carrie Bahe, the understudy, in her part.

HOLYOKE.—OPERA HOUSE (W. E. Kendall manager): Excelsior, Jr., 17. A large audience at increased prices witnessed a high-class entertainment. Lewis Morrison in Faust 21 to crowded house. Mr. Morrison was in a very happy mood, creating several amusing incidents in response to a curtain call. This was his ninth appearance here. Kellar 22; light attendance.==THE EMPIRE (Gordon and Bellows, managers): Lectures 19-21 by Citizen Train were poorly attended. Our American Cousins 28-30.

WORCESTER.—THEATRE (J. F. Rock, manager): The Girl I Left Behind Me 17; fair house. Kellar 18, 19; good business. The Merry World 21-24; full houses, notwithstanding the Music Festival.==LOTHROP'S OPERA HOUSE (Alf T. Wilton, manager): Dannie Sully in The Millionaire 16-19; Slaves of Gold 21-23; continued improvement in business.==FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Twentieth Century Sports 17-19; Wood Sisters 21-23; fair business.==MECHANICS' HALL: Annual Music Festival (Carl Ferrohn, director) 21-25; packed houses.==ITEM: The Merry World co. (fifty people) arrived 22, and found all the hotels filled to overflowing with Festival artists and visitors.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Last Stroke was presented by a good co., headed by Ernest King and Frederick De Belleville, to a large and very demonstrative audience 18. A Texas Steer, with Will Mandeville as Maverick Brander, drew a good house, despite bad weather, 22. Will H. Bray and Hoyt's Theatre Quartette made distinct hits. Shore Acres 30-Oct. 1; A Temperance Town 2, 3; James O'Neill 6; Nellie McHenry 8; Oliver Byron 10; Cotton King 12.==ITEMS: Manager W. B. Cross, chairman of the Amusement Committee, has secured for the Brockton Agricultural Society an excellent list of vaudeville stars to appear daily during the Fair 30-3.—Matt Haley, of this city, has joined Lucier's Minstrels as clog and fancy step dancer.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Byrne Brothers' 8 Bells 18, 19, and matinee; large houses. They are pleasing as usual, the most commendable features being the acrobatic work and the Coulson Sisters' turn. They are well equipped with handsome new scenery. Saved From the Sea by the William Calder co., led by Andrew Robson and Henrietta Lander, gave satisfaction to fair-sized audiences. The scenery and mechanical effects are very good. Georgia Cayvan in Mary Pennington, Spinster, 24; James O'Neill 25, 26; May Irwin in The Widow Jones 28; A Texas Steer 29; The Bostonians 30; The Cotton King Oct. 1; The Fatal Card 2, 3.==MUSIC HALL (W. H. Boody, manager): James A. Reilly in A German Soldier gave a poor performance and did a deservedly poor business 17-19 and matinee. Dan'l Sully as O'Brien in The Millionaire 21-23 made a hit. He is well supported, and the attendance is gratifying. In keeping with his usual custom, he gave a matinee to the children of the local orphan asylums. Scammon's The Burglar 24-26; Side Tracked 28-30; The Husband 1-3.==ITEMS: Prof. Maguire's Trained Horses were at Lakeview Park 14-19.—Manager Ed Fay, of the Opera House, met with a carriage accident 19, which will confine him to the house for a few days.—Harry Levi, ahead of The Burglar, is in town.—The stand and lithographic work of the Ottmann Company for Georgia Cayvan's tour is the most artistic that has ever been seen on local boards.—W. E. Carleton has been retained by Manager Boody as treasurer for his theatre during the coming season.—The Theatrical business in Lowell has opened very favorably for a campaign season. We have still one theatre to let, however.

LYNN.—THEATRE (Dodge and Harrison, managers): Slaves of Gold 17 gave a good performance to topheavy house. James O'Neill in Monte Cristo gave an excellent performance to crowded house. Georgia Cayvan in Mary Pennington, Spinster, 22 gave an excellent performance to a large and satisfied audience. James A. Herne's Shore Acres 25, 26; May Irwin in The Widow Jones 30; The Bostonians Oct. 1.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Slaves of Gold 19; business fair. Nellie McHenry Oct. 1.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Byrne Brothers' new 8 Bells 30; Hoyt's A Trip to Chinatown Oct. 3.

NORTHAMPTON.—ACADEMY OF MUSIC (Wm. H. Todd, manager): James O'Neill gave his usual fine impersonation of Monte Cristo 18. Kellar mystified a fair house 21. Litt's Last Stroke co., with its aggregation of clever people, failed to draw the house it deserved 23. Enthusiasm ran high. Margaret Fuller 25; Slaves of Gold Oct. 2.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): Faust 18; fair house; excellent performance. The Burglar 31; fair house.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): Morrison's Faust 19; fair house. The Burglar 23; fair business. James O'Neill in Monte Cristo 28.==DAVIS OPERA HOUSE (J. W. Coverly, manager): No attraction this week.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Last Stroke 19 only drew in the upper stories. The Fatal Card 21 gave satisfaction to a fair audience. Shore Acres 28; A Temperance Town 27; James O'Neill 30; Lady Slavey Oct. 1; After Dark 2, 3.==RICH'S THEATRE (Charles A. Taylor, manager): The Burglar 17-19 deserved better business than it received, for it was played by a good co. Marie Sanger's Burlesque co. opened 21 for three nights to fair business. Excelsior 24-26; Gus Hill's New York Stars 28-30.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogrett, manager): Katherine Rober closed one of the most successful week's engagements ever played at this house 19. 8 Bells 20.==ITEMS: Manager Bogrett has engaged the Russell Orchestra, of this city, for the season.—Kellar presented his wonderful entertainment 17, at the Leominster Town Hall, to fair business. A Texas Steer 21; good business.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Maude Hillman and a good co. in repertoire to big business 21-26, giving good satisfaction. Morrison's Faust 30; 8 Bells Oct. 1.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Waite Opera co. closed their week engagement 19, having broken all records at this hall; hundreds turned away at every performance. James O'Neill in Monte Cristo 21; large and highly pleased audience. The Fatal Card 23 highly pleased a fair-sized audience. Nellie McHenry 28; May Irwin 30; Saved From the Sea Oct. 1; Cotton King 6; Bowery Boy 8.

FITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Dazzler played a large house 21. Lewis Morrison in Faust met with a large and enthusiastic audience 23. The play, as usual, was rendered in an excellent manner, the audience showing their appreciation by generous applause. Margaret Fuller 25. The Merry World 28.

TAUNTON.—THEATRE (R. A. Harrington, manager): Season opened 17 with Saved From the Sea to light business. The piece was finely staged. The Fatal Card 22 drew a good-sized audience. A Texas Steer 23; large house.

MARLBORO.—THEATRE (F. W. Riley, manager): A Texas Steer 19; good business; good satisfaction. Dan Sully in The Millionaire 24; Morrison's Faust 26; Nellie McHenry 30; Shore Acres Oct. 3; Cotton King 7; The Fatal Card 10.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Bennett and Moulton Comedy co. 14-19 to good houses and good satisfaction at popular prices. The Burglar 23 to a fair house and good satisfaction.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Thomas L. Shea in The Man-o'-War's Man and Dr. Jekyll and Mr. Hyde pleased good-sized houses 17-19. William Calder's co. in Saved From the Sea 21 to good business. James O'Neill 24; Side Tracked 26; A Texas Steer 28; The Cotton King Oct. 2, 3.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Hoyt's A Texas Steer 25.

HAVERHILL.—ACADEMY OF MUSIC (James F. Wes', manager): Uncle Tom's Cabin 19 to a good house; co. only fair. After an absence of two years from the stage, Georgia Cayvan appeared here 21, giving for the first time on any stage W. R. Walke's new play, Mary Pennington, Spinster. The theme is old, being that of the young woman left with a large business on her hands, who undertakes to run it not only alone but upon new ideas. Through the influence of Dr. Hale (George Woodward) she is induced to take as a partner, Geoffrey Armstrong (Frank Atherly), who she soon finds indispensable and falls in love with, and finally marries, after nearly losing him through the intrigues of Lady Maitland (Annie Southerland). The story is ably told and most interesting. It presents a favorable vehicle for Miss Cayvan, and she made a decided hit. Miss Cayvan's career was started in this city. Her appearance was greeted with applause, and she was called before the curtain after each act. Her co. is a splendid one, and besides the ones mentioned above, Orrin Johnson and Florence Conton made favorable impressions.

MICHIGAN.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The Lyceum Entertainment co. played to S. R. O. 15-17. The Metropolitan Stock co. in After Twenty Years opened for week 20 to a full house; performance good.

GRAND RAPIDS.—GRAND (O. Stair, manager): Wilbur Opera co. opened a two weeks' engagement 21. Mr. Wilbur has added several very competent people to his co. Uncle Tom's Cabin Oct. 5.==POWERS' (J. W. Spooner, manager): Dark week of 21. Old Homestead Oct. 2-3.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Baldwin Melville co. 14-19 in standard plays to crowded houses. Old Homestead 26.==TEUTONIA OPERA HOUSE (C. H. Emerson, manager): Boston Stock co. gave excellent satisfaction in repertoire of popular plays to good audience 17.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Old Homestead 28.==THAYER'S OPERA HOUSE (H. A. Thayer, manager): Dark week ending 22.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): The Evelyn Gordon Comedy co. gave satisfaction to large houses 14-19. Old Homestead Oct. 7; In Old Kentucky 16; Uncle Tom's Cabin 19; The Hustler 26.==ITEM: E. Gayle Rigg, formerly with the Robert Wayne co., joined the Evelyn Gordon co. here.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Jolly Old Chums 19 gave a very poor performance to a small house. Tornado 26.

EAST JORDAN.—OPERA HOUSE (Loveday and Martinet, managers): House dark week of 14. Bryan's Comedians and Glass Blowers 23.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): ITEMS: The house has been redecorated and thoroughly cleaned. The gas lights have been replaced by electricity, so it presents a very neat and attractive appearance. The season opens 25 with The Old Homestead.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Charles H. Vale's new Devil's Auction 16 to a large and well-pleased house. The Grand Rapids Evening Press Newsboys' Band 25. The Old Homestead, Thomas Q. Seabrooke in The Thoroughbred, and Palmer Cox's Brownies are early October bookings.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. K. Smith, manager): Devil's Auction 17 to a good house.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): House dark week ending 19.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Alabama 17 gave the best of satisfaction to a fair house. Tornado 22; Town Topics 24.

FAIRIBAULT.—OPERA HOUSE (C. E. White and L. N. Scott, manager): House opens 22 with Torbett Concert co. Ensign 26; Fabio Romani 28; Charley's Aunt 30; Fast Mail Oct. 5.

AUSTIN.—OPERA HOUSE (F. A. Schlender, manager): Side-Tracked 14; excellent performance to good house. Mr. and Mrs. Frank Murry, assisted by local talent in Master and Man 23, 24; Railroad Ticket 15.

MANKATO.—THEATRE (Jack Hoeffler, manager): The regular season was opened 18 by the Andrews Opera co. to S. R. O. All the old home favorites. Ed Andrews, Florence Clayton, and Mari-Rae were enthusiastically received. Manager Hoeffler presented each lady on entering an American beauty rose. Tornado had a $300 house 18. Fabio Romani 25; Eunice Goodrich week of 28.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Bristol's Horse Show did a big business week of 14. Town Topics 23-25.

ANACONDA.—EVANS OPERA HOUSE (John Maguire, manager): Brisiol's Equine Paradox 12, 13 to fair business. Town Topics 23.==ITEM: The new Anaconda Theatre will open Dec. 1.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): The Bowery Girl with Lillian Keene Sept. 16 to a fair house and well pleased audience. Scenery excellent. House dark 21-26.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Eliason, the Mormon Wizard, 21 entertained a fair audience with a good performance of magic and illusions. Twelve Temptations 28; Field's Minstrels Oct. 1.

GREENVILLE.—OPERA HOUSE (Harry E. March, manager): Richards and Pringle's Georgia Minstrels opens the house Oct. 5.==ITEMS: This will be Mr. March's first season as a manager. He has just returned from New York, where he secured the following cos.: A Night's Frolic, McIntyre and Heath, Bert Coote and Nick Long, Fred Bancroft, Miller and Suttie, Daly's Big Bonanza, Punch Robertson, In Old Madrid, Louis James, Midnight Bell, Griffith's Faust, Oliver Byron, Ernie Veronee, Mabel Paige, Charley's Aunt, and Girl I Left Behind Me.

MISSOURI.

MACON CITY.—JOHSON OPERA HOUSE (H. E. Logan, manager): Kit Carr's Comedians 14-19; poor houses. Three of their co. were released here. The co. will in future play to only one night stands.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): A Modern Woodman opened the season to a good house 18.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Blind Boone Concert co. 16 at popular prices to $125; performance satisfactory.==ITEM: The prospects for a prosperous season here are good.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Tennessee's Pardner 20 gave a good performance to a well pleased audience. Gotthold's Gigantic Celebrities 27. A Modern Woodman 28.

NEBRASKA.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Si Perkins 18, 19 to excellent business. Lincoln J. Carter's Defaulter Oct. 3; George Nobles's co. 12; Buffalo Bill's Wild West 13.==ITEM: This is Colonel Cody's home and will be his first visit since starting out thirteen years ago.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE (John Piper, manager): The Ellsford co. 7-13, including matinee, at popular prices. Change of programme nightly to big business, last two performances to S. R. O.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. N. Harrington, manager): James O'Neill in Monte Cristo 22, full house. Shore Acres 23; big house. Georgia Cayvan in Mary Pennington, Spinster, 25; Bostonians 28; Cotton King 29.==GORMAN'S THEATRE (Charles J. Gorman, manager): Our American Cousins 24-26 did well.==ITEMS: Winna Rogers and Louise Kellin of Peck's Bad Boy co. are ill in this city, and their absence handicapped the performances here. With the mills resuming operations the local managers look for increased patronage.

NASHUA.—THEATRE (A. H. Davis, manager): 8 Bells 17; good performance; good house. Trip to Chinatown 18; fair receipts. Haverly and Biggar were the

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main features. George W. Wilson gave satisfaction as Nat Berry in Shore Acres 22. He was ably supported. Thomas E. Shea coming.

PORTSMOUTH.—Music Hall (J. O. Avers, manager): The Cotton King pleased a medium house 23. Shore Acres 24, Saved from the Sea 29.

NEW JERSEY.

NEWARK.—Theatre (J. Bard Worrell, manager): An Innocent Sinner 21-26 is a comedy-drama in which hypnotism is a prominent feature; the co., headed by Lillian Lewis and Lawrence Hanley, is excellent; business fair. Northern Lights 28-Oct. 3; William H. Crane in The Senator 5-9 ==9. R. Jacobs's Theatre (M. J. Jacobs, manager): The War of Wealth 21-26; the co. is a well balanced one and gave entire satisfaction to good business. Land of the Living 28-3; Sidewalks of New York 5-10 ==Items: Marcus Jacobs has returned from a short trip to Montreal.—Next season, George W. Jacobs, at present treasurer of the house here, will be manager of the Jacobs Theatre at either Chicago or Montreal.—Manager Worrell is very well pleased with the success of the bargain matinees.—When London Sleeps, with the exception of Monday and Saturday nights, turned people away 14-19.

DOVER.—Baker Opera House (William H. Baker, manager): Rentz's Comedians in Beacon Lights opened a week's engagement to a packed house 21. One of the strongest repertoire cos. ever seen here.

ORANGE.—Music Hall (George P. Kingsley, manager): The Waite Comedy co. concluded a most successful engagement 19; their receipts ran $400 ahead of those of previous visits; the performances gave general satisfaction. Rob Roy 24.

TRENTON.—Taylor Opera House (O. H. Butler, manager): The County Fair 17; fair house; co. and play was well received. Stowe's U. T. C. drew two large houses 19, matinee and evening; performance gave general satisfaction. Gus Hill's Vanity Fair 21 was presented to a good-sized audience. Susie Kerwin 28-Oct. 3; Peck's Bad Boy 5-7; Professor Kellar 10.

PLAINFIELD.—Music Hall (Ball and Willey, manag rs): Gus Hill's Vanity Fair 19; good business; co. gave excellent satisfaction. Whitney Opera co. in Rob Roy 21; large and fashionable audiences; one of the finest productions ever seen in this city. Herrmann the Great 22; packed house; receipts, $650; Mr. Herrmann is a great favorite here and always plays to large business at advanced prices. Howe and Co's. U. T. C. 23, matinee and night; good business ==Item: George E. Rogers, a prominent resident, has leased Music Hall for a number of years. Ball and Willy will continue in charge. Nelly McHenry Oct. 1.

BELVIDERE.—New Opera House (Widener Brothers, managers): Gorton's Minstrels pleased fair house 19. Mendelsohn Glee Club, local, 24. Dark week of 28.

BOONTON.—Opera House (S. J. Green, manager): Item: Maud Morrison, of this city, made her first appearance with the Mr. and Mrs. Grandin co. at the Paterson Opera House 17. A theatre party composed of her Boonton friends went to see her, and report that she acted her parts in a very creditable manner. Miss Morrison was a favorite in amateur circles here.

NEW BRUNSWICK.—Allen's Theatre (J. E. Starkes, manager): Stowe's U. T. C. co. appeared before a large house 18; fair performance. Siberia 21 was presented by an evenly balanced co. to deservedly good applause from a light house. The piece is well played by the present co. John A. Preston's co., with Rachelle Renard, due here 28-Oct. 3, canceled.

ELIZABETH.—Drake Opera House (Colonel W. M. Morton, manager): Season announced to open Oct. 3 ==Lyceum Theatre (A. H. Simonds, manager): Herrmann the Great drew a full house 21 and as usual proved very entertaining. Mlle. Herrmann's dances are beautiful and made a decided hit. Siberia came to a fair-sized house 22; good satisfaction. Boy Wanted, brimful of clever specialties and pretty girls, drew a good-sized house 24. It is one of the best farce comedies ever seen at this house. Heart of the Storm 1; Peck's Bad Boy 3; The Kodak 5-7.

PATERSON.—Opera House (John J. Goetchius, manager): Mr and Mrs. Grandin in Camille 17-19 to fair business; the co. was good and pleased. Waite's Comedy co. in repertoire at popular prices tested the capacity of the house at each performance week of 21. Carl W. Haswin 28-30 ==Eden Theatre (Henry E. Toovey, manager): Charles Dickson's Incog 21-26; fair business; although Mr. Dickson was not with the co. they gave a creditable performance. The Sleeping City week of 28.

NEW YORK.

ALBANY.—Leland Opera House (C. H. Smith, manager): Blaney's Baggage Check was the attraction 18, 19. The co. includes Charles Grapewin, Thomas Evans, Louis Martinetti, and Lizzie Melrose, who kept the ball of fun rolling and satisfied large audiences. Albonians were given the privilege of seeing La Loie and Ida Fuller in their prettiest dances 21-23. The vaudeville co. is one of the best on the road. The attendance increased at each performance, and they will return later in the season. Margaret Fuller, a new star, will appear in W. C. Hudson's Daughter of Paul Romaine 24; Charles Cowles 25; Emily Bancker in A Divorce Case matinee, and Comedy and Tragedy and Our Flat 26; Merry World 29, 30. ==Harmanus Bleecker Hall (Woodward and Smith, managers): The Susie Kirwin Opera co. will appear week of Oct. 5, appearing in Carmen.

SYRACUSE.—Bastable Theatre (Frank D. Hennessy, manager): Ida Fuller's Vaudeville co. attracted large audiences 17-19. The light effects thrown on the star's dancing were the most varied and beautiful ever seen here. After Miss Fuller, the Nichols Sisters, with their excellent wench turn, made the hit of the evening, and John J. Burke was clever and amusing in his sketch, assisted ably by Grace Forrest. The Brownies 25, 26; Sinbad 29, 30; Secret Service Oct. 1-3 ==Grand Opera House (Graff and Jacobs, managers): George W. Monroe 17-19; good business. White Crook 21-23; fair attendance; performance bad. Black Patti's Troubadours 24-26; Bunch of Keys 28-30; Prodigal Father 1-3. ==Item: It is definitely settled that the Wieting will be rebuilt.

ITHACA.—The Lyceum (M. M. Gutstadt, manager): Harrison J. Wolf Oct. 2, 3; Wang 6; 8 Bells 8.

GLENS FALLS.—Opera House (F. F. Prynn, manager): Hoyt's A Bunch of Keys 21; fair house; performance fair. Limited Mail 25 canceled. Maud Hillman Oct. 3.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Corse Payton 14-19 in repertoire; S. R. O. every night; the best popular-price co. ever seen here. Brownies 24; Sinbad Oct. 1; Lillian Kennedy 2, 3; Daly's Big Bonanza 6.

TICONDEROGA.—Union Opera House (F. T. Locke, manager): Grand concert, benefit of St. Mary's Church, 21; very pleasing programme; large attendance. Horace Ewing's Widow Bedott co. 31.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): Rob Roy was heartily enjoyed by a large and fashionable audience 22. Florence Walcott won the hearts of the audience from the start. The Man in the Iron Mask 26; The American Girl 28.

TROY.—Rand's Opera House (Gardner Rand, manager): Black Patti's Trobadour's gave a fine performance and pleased good houses 18, 19. Margaret Fuller presented the Daughter of Paul Romaine, and Camille to good business 21-23. Loie and Ida Fuller 25, 26 ==Griswold Opera House (S. M. Hickey, manager): The Susie Kerwin Opera co. played to S. R. O. 21-26.

WAVERLY.—Opera House (J. K. Murdock, manager): Byrne Brothers in 8 Bells Oct. 9.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): A Bunch of Keys pleased a fair-sized audience 22; co. strong and specialties very clever. White Crook 25; Country Merchant Oct. 1. ==Item: The Minnie Lester co., booked for week of 28, failed to appear.

MOUNT VERNON.—Opera House (George Roberts, manager): Neil Burgess in The County Fair 18; excellent performance; fine audience; receipts $300. Trip to Coney Island 26; Peck's Bad Boy Oct. 1; Walter Kennedy in Sampson 5.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): Margaret Fuller presented The Daughter of Paul Domaine to a small house 18. Although the co. was first-class and the piece well staged, it did not seem to please the audience. The Brownies had a good-sized audience 21. La Loie Fuller and Ida Fuller, vaudevilles, 24. Charles Cowles in A Country Merchant 26 ==Items: L. W. Wolcott, manager for Ida Fuller, met in Manager Benedict's office at the Van Curler Friday afternoon, and consummated arrangements for the consolidation of the two organizations for one week, beginning 21.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): Sinbad the Sailor was presented before fine houses 25, 26; Secret Service 28-30 ==Cook Opera House (L. G. Lane, manager): The Three Guardsmen, with Paul Cazeneuve in the lead, was presented to interested audiences 24-26 ==Academy of Music (Louis C. Cook, manager): Old Dan Tucker went with a rush from start to finish 21-26. Dan Sherman and his able co. pleased good houses the entire week. J. E. Toole in The Gypsy German 28-Oct. 3.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): The Prodigal Father 17, 18; good performance to good business. The Three Guardsmen 21, 22; J. E. Toole 23, 24.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): A Girl Wanted 22. House dark week of 28. Artists appearing at the Celoron Open-air Theatre week of 21 are the Odells, T. E. Davis, Eddie Mazier, Tillie Russell, and Harmon. Business continues good, although the weather has been bad.

CANTON.—Opera House (Dezell and Wheeler, managers): Flora Staniford co. to big business 14-19; best co. here this season. Burglar Oct. 8; Side-Tracked 14.

BALDWINSVILLE.—(H. Howard, manager): Hoyt's A Bunch of Keys 25 ==Item: Theland's Orchestra has been engaged for entire season.

CATSKILL.—Nelida Theatre (Kortz and Lampman, managers): Widow Bedotte co. to poor business 21; Dan Darleigh Oct. 1. ==Opera House (Mott and Gaylord, managers): Dark.

WARSAW.—Irving Opera House (E. E. Baker, manager): House dark.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): The Susie Kirwin Opera co. ended its engagement 19. The audience were well pleased; performance good. The New County Fair 23; War of Wealth 30.

UTICA.—Opera House (H. E. Day, manager): Paul Cazeneuve presented The Three Guardsmen 18, 19 to light business. Palmer Cox's Brownies 22 drew a large and highly delighted audience. The Dame Druciida of Ida Mulle fairly caught the house. The German band and Ariel ballet also found much favor with the very large audience. Coming: The Cherry-pickers Oct. 5; Slaves of Gold 9-10.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): House dark.

COHOES.—City Theatre (Powers and Williams, managers): Margaret Fuller presented The Daughter of Paul Romaine 19 to fair house. The County Fair 24; Widow Bedott 28.

OWEGO.—Wilson Opera House (C. B. Dean, manager): The Dazzler pleased a large audience 22. The co. is a vast improvement over the one seen here two years ago. A Jolly Night 29.

AUBURN.—Burtis's Opera House (E. S. Newton, manager): Lillian Russell in An American Beauty to a large audience 18. Corse Payton Comedy co. opened a week's engagement to S. R. O. 21. Sinbad 28.

PLATTSBURGH.—Theatre (W. A. Drown, manager): Burt Haverly and Laura Biggar in Hoyt's A Trip to Chinatown 25; good advance sale. A Baggage Check 28; Side-Tracked Oct. 3.

ONEIDA.—Munroe Opera House (E. J. Preston, manager): Charles Cowles in The Country Merchant 21 was enjoyed by a good-sized audience; performance good. The White Crook booked for 24 failed to appear.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): A Baggage Check 10 to S. R. O. Arnold Woolford's co. 28 and week in repertoire at popular prices. Limited Mail Oct. 3; Wang 12; Hogan's Alley 15; Harrison J. Wolf 19-22.

FISHKILL-ON-HUDSON.—Academy of Music (Clarke and Pentlie, managers): Little Trixie 17; fair performance to fair house. The Man in the Iron Mask 25; In Old Maine 30.

NEWBURG.—Academy of Music (Fred M. Taylor, manager): The New County Fair gave general satisfaction 22, to only fair business. Co. deserved a better house. War of Wealth 14; Waite's Comedy co. 5-10; The Great Diamond Robbery 12; The Cotton King 14.

HUDSON.—Opera House: House dark 17-24; Kennedy Players week 28-8.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Donnelly and Girard in The Rainmakers 2 drew a large and well-pleased house. Frank Bush in A Girl Wanted 26.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Sol Smith Russell in A Bachelor's Romance had S. R. O. 19. Audience well pleased. The Dazzler came to good business 23. Emily Bancker in A Divorce Cure 25. Donnelly and Girard in The Rainmakers 26 ==Bijou Theatre (O. O. Pennyvesy, manager): Rose Sydell's London Belles pleased large audiences 17-19. In Old Maine had good business 21-22. Flynn and Sheridan's Big Sensation 24-26. The White Crook 28-30.

CORNING.—Opera House (Harry J. Sternberg, manager): In Old Maine 17 to large house. Donnelly and Girard 23 to good business. Coming: Daniel R. Ryan 29-Oct. 3; Wang 9 ==Items: Manager Sternberg has issued a very attractive programme, which is a credit to the house and its hustling manager.—Harry E. Howard, an expert trap drummer, formerly of Jacobs' and Miner's theatres, New York, has been engaged by the orchestra for the season.

RONDOUT.—Liscomb Opera House (George G. Liscomb, manager): Lillian Kennedy 22, 23 to S. R. O. and best of satisfaction.

OLEON.—Opera House (Wagner and Reis, managers): The season was opened with Sowing the Wind 16 to good business; performance very satisfactory. Donnelly and Girard in The Rainmakers 19 did only a fair business. Girl Wanted 24 had a fair house, and gave a pleasing performance. ==Academy of Music (Frank D. Leland, manager): The Carrie Louis co. week of 28.

YONKERS.—Music Hall (William J. Bright, manager): Andrew Mack in Myles Aroon gave good performance to full house 14. The New County Fair gave good performance to a full house 19, in spite of stormy weather. Peter Dailey in A Good Thing gave a good variety performance 24. Waite's Comedy co. 28.

CORTLAND.—Opera House (Warner Rood, manager): Bunch of Keys 24; Girl Wanted 29; Limited Mail 3; 8 Bells 7.

SARATOGA SPRINGS.—Town Hall (Leonard and Eddy, managers): The Widow Bedott co., Horace Ewing leading, 22 to a large but disappointed audience.

LYONS.—Memorial Hall (John Mills, manager): House dark 21-26.

ELMIRA.—Lyceum Theatre (Wagner and Reis, Sol Smith Russell in A Bachelor's Romance 19 drew a large, fashionable, and well-pleased audience. J. Harrison Wolf 21-23 drew fair-sized audiences. Donnelly and Girard 24; Girl Wanted 28; Belle Bidwell-Hoffman-Martin as Madame de Poutanges 29; The Brownies Oct. 2, 3.

HERKIMER.—Grand Opera House (Henry Daniel, manager): The Kennedy Players opened the season to good business 21-26.

OWEGO.—Wilson Opera House (C. B. Dean, manager): J. E. Toole presented Killarney and the Rhine 16 to only fair business. The play is better than most of its kind and the co. is excellent. Old Dan Tucker 18 to good business. The specialties were good. The audience expected to see a comedy and saw only a very poor farce. The Dazzler 22: A Jolly Night 29.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): Kennedy's Players week of 19 to immense business; co. first-class; good satisfaction. The specialties were up to date, and the electrical dance of Flora, introducing the Vitascope, is worthy of special mention. New 8 Bells 6.

WAYLAND.—Weinhart Opera House (Weinhart Brothers, managers): House dark.

NORTH CAROLINA.

RALEIGH.—Theatres dark 21-26. ==Item: On Oct. 1 Pierce and Crawford, lessees, assume control of the Academy of Music, and Manager Meares, now of the Academy, becomes manager of Metropolitan Hall.

WILMINGTON.—Opera House (S. A. Schloss, manager): Joseph N. Hart in A Gay Old Boy 18 to poor business, owing to hot weather.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): The Fast Mail 14 to fair-sized audience. The Clement Bainbridge co. in Alabama 16 to good business; every member brings full ability to the work required. Ethel Irving as Carey Preston was charming. Jules Grau's Opera co. 22, 23 in Tar and Tartar and Paul Jones. Town Topics 25; The Tornado 28; Fabio Romani Oct. 7; Side-Tracked 17; Georgia University Graduates 18; A Venuine Gentleman 26.

GRAFTON.—Opera House (W. W. Robertson, manager): The Clement Bainbridge co. presented Alabama 19 to fair house; play fine; excellent co.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): The Clement Bainbridge co. presented Alabama to good business; receipts $625; performance satisfactory. The Broadway Comedians in Town Topics 21; Lincoln J. Carter's Tornado 23; Jules Grau Opera co. 25, 26, with matinee 26, presenting Tar and Tartar, Fra Diavola, and Paul Jones. Hyatt's Living Pictures Oct. 7, 8; Clara Louise Kellogg in Chinook afternoon of 8; Charles Macklin in Fabio Romani 9.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): Dark until 29 when Hoyt's A Milk White Flag will unfurl itself ==Park Theatre (Harry E. Feicht, manager): The Streets of New 17-19; fair business. The play was not up to the standard of excellence, which the box-office receipts evidenced. American Vaudeville and Edison's Vitascope co. 21-23; S. R. O. The specialties were only fair, but the Vitascope redeemed all shortcomings, as it is simply wonderful. ==Memorial Hall (Soldiers' Home): Fitz and Webster's A Breezy Time played to a well-pleased and crowded house 18. E. B. Fitz can well be styled the heavy weight comedian, and, although he tips the beem at about 300 pounds, he is none the less active and funny. Kathryn Webster, his co-star, is the soubrette, and contributes good singing and dancing ==Items: Paul Laurence Dunbar, the young negro poet, who appeared before an invited audience at the Lyceum Theatre, New York City, 8, and read selections from his own writings, is a Daytonian, having been born and reared in this city.—Fred. E. Wright, of A Milk White Flag, James P. Forrest, of The Gilhoolys Abroad, Frank Logan, of Sam T. Jack's Creole co., and Ike Rose, of Vanity Fair, composed a quartette of hustlers who were with us the past week.—Manager Feicht received praise from all sides for the glowing success of the Carnival of Mimics, given on the evening of 16 as a finale celebration of Dayton's centennial. All the designs of the various floats emanated from his fertile brain, and the whole pageant was under his supervision.

COLUMBUS.—Great Southern Theatre (Lee Beda, manager): In Gay New York 21-23 to S. R. O. A Railroad Ticket 24-26; Roland Reed 28, 29; Rose Coghlan 1-3; Lillian Russell 5-7. ==Grand Opera House (J. G. and H. W. Miller, managers): Shannon of the Sixth 24-26; Coon Hollow 28-Oct. 3. ==High Street Theatre (Albert Owens, manager): The Tornado 14-16; good business. Roof Garden Vaudeville co. 17-19; Gilhoolys Abroad 21-23 to fair business. A Milk White Flag 28 ==Items: One of the finest audiences ever assembled in a theatre in this city filled the Great Southern at the formal opening of that beautiful playhouse 21, the S. R. O. sign being out long before the curtain arose. The house was pronounced by all, both before and behind the curtain, as fine as any. The decorations and furnishings are of the finest, no pains or expense being spared.—Baker, the photographer, made a flash light of the audience at the close.

FOSTORIA.—Andes Opera House (Campbell and Veon, managers): Murray and Mack 18 to a full house and well-pleased audience. They are favorites here and always have good houses. Clay Clement 25; Flanagan's Ball Oct. 5; Big Bonanza 26.

FREMONT.—Opera House (Heine and Haynes, managers): Baldwin-Melville co. 28 Oct. 3.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): The Man From Nowhere 17 to a large and well-pleased audience. Florence Hamilton co. 21-26 opened to good business.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): House dark week of 14. A Railroad Ticket, with J. B. Mackie and a fine co., 22 to fair business. Rook Comedy co. week of 28; Elbling's Faust co. Oct. 7; Columbian Vaudeville 9.

LORAIN.—Wagner's Opera House (C. M. Russell, manager): House dark 21-26.

MARION.—Grand Opera House (C. C. Stoltz, manager): Freeman's Fun Makers in A Railroad Ticket 21 opened their season here to fair house. Good co. The Columbian Vaudeville co., headed by the great Holtgrewe 25. Robert Wayne repertoire co. Fair week, 29-3.

HAMILTON.—Globe Opera House (Connor and Smith, manager): Hamilton's co. of Players in In Mizzoura to a fair and well-pleased house 21. Mr. Lipman as Jim Radburn is simply grand.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): Robert Mantell in Monbars, under the management of genial Mark Hanley, 21 to large and fashionable audience. Support of co. is strong. Sinbad to full house 22. ==Item: In spite of election excitement season opens well.

SANDUSKY.—Nielsen Opera House (Charles Baetz, manager): The Baldwin-Melville co. opened the regular season 21 to the capacity of the house. The Galley Slave was the attraction and pleased everybody. They occupy the balance of week with a change of programme nightly.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Wolford's Comedy co. week of 21 to fair business. Coming: William Barry Oct. 2; Frank Jones 7; Boy Wanted 10; Clay Clement 12.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager): Clay Clement in The Bells 26. Coming: Murry and Murphy's Comedy co. in O'Dowd's Neighbors ==Item: Manager Bristol is absent from the city at present and Robert Gillaum is looking after his interests.

NAPOLEON.—Rink Opera House (J. L. Walter, manager): Carl Braham week of 14 to fair business. House dark week of 21.

LANCASTER.—Chestnut Street Opera House: Hi Henry's Minstrels opened the season here 28 to good business; performance gave general satisfaction. Rhea in Nell Gwynne 10 entertained a large and fashionable audience. Support below average. A Straight Tip 18, 19 to good business; entertainment gave satisfaction. ==Item: The bookings for season are well selected.

IRONTON.—Masonic Opera House (B. F. Ellsberry, manager): Rhea and her excellent co. in Nell Gwynne opened the regular theatrical season here 15. Performance splendid, and greatly enjoyed by large audience. ==Item: The Masonic has been entirely repainted, the boxes redecorated, stage and dressing-rooms thoroughly overhauled, and everything done that could add to the comfort and pleasure of its patrons and also of the traveling co.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): The May Prindle Comedy co. in repertoire closed a deservedly successful week 19. The appreciation was evidenced by the increase of business nightly, the S. R. O. sign being out several times during the week. ==Items: Manager Smith left 20 for Columbus to re-enter the Ohio State University.—Henry J. Yorkey, James F. Mackey, and Bert Croix closed with the May Prindle co. 19, and were replaced by Tommy Shearer and Lavina White.

GALLIPOLIS.—Ariel Opera House: Fall of Atlanta by home talent 17, 18; fair attendance. House dark 19-Oct. 15.

NORWALK.—Gardiner's Music Hall (S. C. Bradley, manager): House dark 12-19.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Lillian Russell in The American Beauty opens the regular season for this house ==Black's Opera House (Samuel Waldman, manager): Murray and Mack 16 to good business. Madge Tucker Comedy co. 21-26; business opens good.

LIMA.—Faurot Opera House (W. A. Livermore, manager): W. E. Gorman's Green Goods Man pleased a fair house 19. Al G. Field's Darkest America 25.

NEWARK.—Memorial Auditorium (Foreman and Rosebraugh, managers): Rhea in Nell Gwynn to large and delighted audience 18. A Railroad Ticket 23.

TROY.—Opera House (D. L. Lee, manager): The season opened here 17 with Fitz and Webster in A Breezy Time; performance very pleasing; business only fair.

MIDDLETOWN.—Sorg Opera House (J. C. Breeton, manager): Primrose and West's Minstrels opened the house 16 to a large and well-pleased audience. Katie Emmett 21 to a small audience.

PAULDING.—Grand Opera House (J. A. Gasser, manager): Mr. and Mrs. Robert Wayne 14-19 to fair business. A Tornado 23; A Breezy Time Oct. 14.

MARIETTA.—Auditorium (M. G. Seipel, manager): Coming: Tompkins's Black Crook opens the regular season Oct. 6; Finegan's Luck 13; Al G. Field's Darkest America 19; Edison's Vitascope 23.

EAST LIVERPOOL.—New Grand (James Norris, manager): Horace Vinton closed week of 19 to good business. ==Item: Co. disbanded here.

CANTON.—The Grand (L. B. Cool, manager): The Germans in The Gilhoolys Abroad to light business 18. Sinbad 21 to good business. Performance not satisfactory. Superba 23, 24 to good business.

ALLIANCE.—Opera House (F. W. Gaskill, manager): Robert Mantell in Monbars opened the season 23 to large and enthusiastic audience. R peated curtain calls were the order of the evening ==Item: Manager Gaskill has secured a superb line of attractions for this season, and has thoroughly renovated his popular theatre.

LOGAN.—Rempel's Opera House (Fred A. Koppe, manager): House dark 21-30.

SALEM.—Grand Opera House (Elliott and Geiger, managers): The Germans in The Gilhoolys Abroad had a good house 17 and gave a good performance. Robert Mantell in Monbars 22. The attendance was good and the best entertainment ever given here. ==Item: Mark Hanley, Mr. Mantell's manager, reports good business.

ELYRIA.—Opera House (W. H. Park, manager): Hi Henry to the capacity of the house 23; performance gave excellent satisfaction. De Leon's Comedians 28-3.

OREGON.

BAKER CITY.—Rust's Opera House (Phil V. Nebergall, manager): Remenyi, violinist, 15, to a large and well pleased audience. House dark 21-26.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House (Markley and Co., managers): Northern Lights 21, 22; fair attendance. A strong play, finely acted by a superb co. This co. carries a full set of scenery to adequately represent the localities of the play. The thrilling situations and climaxes were warmly applauded. Wang 23. A good house witnessed and applauded the amusing antics of Albert Hart in the title role. The chorus was very strong in numbers and singing ability. The costumes were handsome and much admired. Encores were frequent. White Crook 25, 26.

NEW CASTLE.—Opera House (Wagner and Reis, managers): Hanlon's New Superba drew two large and appreciative audiences 21, 22; performance excellent; many new features, fine scenery and mechanical effects, and new and gorgeous costumes. Worthy of special mention are Frances Hartly as Superba, the Schrode Brothers, and Blanche Seymour and Sammy Lambert in their specialties ==Item: Manager Edwin Warner, of the Superba co., spoke in a very complimentary manner of the efforts of local Manager Vail, who did everything in his power to make the performance a success, the new electrical effects being very fine.

ALLENTOWN.—Academy of Music (N. E. Worman, manager): Hogan's Alley was seen for the first time here 16 by a good-sized audience. The co. has some excellent specialty people, and the performance was thoroughly enjoyed throughout. Wang drew a fairly well filled house 19. Albert Hart filled the role of the Regent in his usual clever style. Both co. and performance good. Emily Bancker presented Our Flat 21 in good style. Her supporting co., although not as good as last year, were acceptable in their respective roles. Comedy and Tragedy was given as a curtain-raiser, in which Miss Bancker showed her versatility. South Before the War, despite a strong political counter-attraction, drew good business 21 and gave a very satisfactory entertainment.

TITUSVILLE.—Opera House (John Gahan, manager): Carrie Louis co. in Uncle Susan 17 to fair business; Wheels and Penelope 19 to fair business, and The Pay Train 19 to a good house. This co. is unusually strong for a popular-price co. Among the many specialties is little Harry Hitchcock, whose trick bicycle riding received hearty applause. Sowing the Wind 22 to a very good house; strong co. Maud Edna Hall very ably portrayed Rosamond and received much merited applause.

PITTSTON.—Music Hall (C. C. King, manager): Edmund Collier and Mary Emerson in Cleopatra 19 pleased a fair house. The scenery and costumes deserve special mention. The Limited Mail 29; Comedy of Tops Oct. 1. Mr. and Mrs. Grandin in At the Carnival 3, followed by Wang.

MT. CARMEL.—Burnside Post Opera House (Joseph Gould, manager): Tony Farrell and an up-to-date co. gave a good production of his new play, Garry Owen 18 to S. R. O. He was well received. Limited Mail 22 gave a tame performance to a small house.

MAHANOY CITY.—Grand Opera House (J. J. Quirke, manager): Limited Mail 19 was greeted by a large audience; performance only fair; Hogan's Alley 24; Cleopatra 25.

YORK.—Opera House (B. C. Pentz, manager): Daniel A. Kelly closed a three nights' engagement 16, presenting Outcasts of a Great City, The Shadow Detective, and After Seven Years to fair business. Wang, with Albert Hart in the title role, 22, drew a good sized and well-pleased audience in the face of two immense political parades.

PUNXSUTAWNEY.—Mahoning Street Opera House (Charles Fish, manager): Carrie Louis in The Paymaster 29; Merry Players Oct. 5-10. Marie Sanger Extravaganza co. 16; J. E. Toole 20; Sherman's Old Dan Tucker 24; White Crook 26; Tony Farrell 31.

BROWNSVILLE.—Three Towns Theatre (L. C. Richie, manager): House dark week of 28.

CHESTER.—Grand Opera House (Thos. Hargreaves, manager): Vaudeville to fair houses 21-26. Programme included Mlle. Oceana, the Three Girdellers, Dan Regan, Davis and Jerome, Majeston, Brennan and Wheeler, Harry C. Perkins, and Parley and Welch.

CONNELLSVILLE.—New Myer's Opera House (Charles R. Jones, manager): Athletic entertainment 19 to a small house. House dark 21-Oct. 1.

FREELAND.—Grand Opera House (John Welsh, manager): Old Dan Tucker 29 ==Item: John Welsh, who managed the old Opera House so successfully, has taken the management of the new house. He has already booked several good cos. for the season.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): The Sages, hypnotists, after the first night, drew crowded houses 14-19. D. W. Truss

FRANK LANDER

LEADING, LIGHT COMEDY, AND SINGING ROLES.

Formerly with Rose Coghlan, Richard Mansfield, Boston Theatre, W. A. Brady, A. M. Palmer, Chas. Frohman

ADDRESS AGENTS.

and Co 's production of Wang pleased a large audience 21. Rhéa in Mary Stuart 26; the Spooners in repertoire 28-Oct. 3.

CARBONDALE.—Grand Opera House (Dan P. Byrne, manager): Andrew Mack in Myles Aroon 17; clever performance to a S. R. O. house. Cleopatra 22; fair performance; good business.==Item: W. M. Farnam, formerly with Dr. Bill, is here rehearsing home talent in the play, Arabian Nights, which will be produced shortly.

CORRY.—Weeks Theatre (A. E. Weeks, manager): Sowing the Wind 18; fair business; excellent co. Elmwood's Merry Players Oct. 12-17.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Sowing the Wind 17 attracted a good audience. Donnelly and Girard in The Rainmakers 19 to a large house. Frank Bush 23; Ladies' Club Oct. 1; Thomas Keene 6.

UNIONTOWN.—Grand Opera House (Beeson and Hirsh, managers): Rhéa 22 to a large audience. The Man in the Iron Mask Oct 8.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): The Sages, exponents of hypnotism, 21-26 to fair-sized and enthusiastic audiences == Item: Manager Harrison will not reopen this house permanently until the middle of October.

WILLIAMSPORT.—Lycoming Opera House (Wagner and Reis, managers): Harrison I. Wolfe 24-26; Wang 28; Pawnee Bill 28, 29.

OIL CITY.—Opera House (C. M. Loomis, manager): Waite Comedy co. finished week of 14-19 to uniformly large business and good satisfaction. Sowing the Wind 21 to a moderate house, presenting this strong play in a finished manner. Pat's Birthday 30

JEANNETTE.—Opera House (Robert Cook, manager): Professor Lowe and Mlle. Bernheim, hypnotists, to a fair sized and well pleased audience 21.==Item: William Tilman has purchased the Opera House, and Robert Cook will remain as manager.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): White Crook 14, canceled. The Colonel and I Oct. 12-14 ==Item: The house has been thoroughly renovated, and many additions made in scenery, dressing-rooms, etc.

MINERSVILLE.—Opera House (Potter and Kear, managers): The White Crook opened the season here 21. Fair performance to a fair business.==Item: Attractions booked include Tony Farrell, Sporting Craze, Agnes Wallace Villa, In Old Maine, Carter the magician, and Edison Vitascope co. The outlook for business in the coal regions was never more favorable than at present. All the collieries hereabout are working five full days a week, and the wages are above the 250 basis for the first time in many years.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): Andrew Mack in Myles Aroon to a packed house 16. Cleopatra, with Edmund Collier as Marc Antony and Mary Emerson as Cleopatra, 21 to fair business.==The Frothingham (Wagner and Reis, managers): Dark week of 16.==Davis's Theatre (George E. Davis, manager): Moore and Castner's U. T. C. 17-19 to good business. Flynn and Sheridan's Big Sensation 21-23 to large business.

JOHNSTOWN.—Cadebia Theatre (Mishler and Myers, managers): The Elroy stock co. 21-26 to large business. Plays exceedingly well rendered. Mr. Cook and Miss Church deserve special mention.==Johnstown Opera House (James G. Ellis, manager): Julius Cæsar 22 was not up to the usual high standard, for the reason that most of the people were new in their roles. Mr. Keene exhibited a masterly conception of the character of Cain's Cassius, but the remarkable feature of the presentation was the Marc Antony of Charles B. Hanford.

PHILIPSBURG.—Pierce's Opera House (J. T. Boatich, manager): Professors Martinez and Mardelle, hypnotists, 21r23 to fair business; satisfactory performance. Sowing the Wind Oct. 9.

LANSFORD.—Lansford Opera House (John B. Breslin, manager): The White Crook, booked for 7, failed to appear. Hogan's Alley 23; good performance and good business. U. T. C. Oct. 13.

BETHLEHEM.—Opera House (L. F. Walters, manager): House dark since 17. Mr. and Mrs. Grandin 24; the Sages, hypnotists, 28-Oct. 3 ==Bijou Theatre (Miles and Mack, managers): The vaudeville performances continue to draw average business, with change of programme every three nights. James W. Reagan helped to make business boom by appearing nightly 21-26. Other features are West and Fowler, Kitty Mills, Sheehan and Sheehan, Lillian McNeil, Minnie Daly, the Emmetts, Cooper and Stewart, and Davis and Jerome. Walter L. Main's Shows 21 drew crowded audiences and merited all the praise given. ==Item: James W. Reagan left town for Brooklyn 26 to appear in his new Irish comedy, The Bells of Shandon.

ASHLAND.—Grand New Opera House (Frank H. Waite, manager): Elmer L. Vance's Limited Mail opened the house 24 to fair business. Hogan's Alley 26.==Item: The following are among the attractions booked: A Trip to Chinatown, A Texas Steer, Miss Philadelphia, Sowing the Wind, Wang, The New South, Morrison's Faust, Punch of Keys, 8 Bells, Jim the Penman, Old Homestead, Shore Acres, The Ideals, Primrose and West's Minstrels, New Broadway Girl, A Parlor Match, A Baggage Check, The Ensign, The Tornado, and Professor Day, the hypnotist.

CAMBRIDGEBORO.—Sayles Opera House (H. B. Miller, manager): Wolbert and Russell's Stars of Repertoire 21-26 gave full satisfaction. Co. good.

SHAMOKIN.—G. A. R. Opera House (J. F. Osler, manager): Tony Farrell 19 to a fair-sized audience. Elmer E. Vance's Limited Mail 23 to fair business. Hogan's Alley 28; Wang 29.

BUTLER.—Park Theatre (George M. Buckhalter, manager): Sowing the Wind 23; good house; satisfactory performance. South Before the War Oct. 9; American Girl 14.

READING.—Academy of Music (John D. Mishler, manager): Wang appeared to a good house 19. South Before the War to fair business 21. Emily Bancker in Our Flat 22 to a fair house. Northern lights to top-heavy houses 23, 24.== Gilder's Auditorium (Charles W. Gilder, manager): The Gilded World Spectacular co. gave a clever performance week of 21.

ERIE.—Park Opera House (Wagner and Reis, lessees): House dark 16-23.

HAZLETON.—Grand Opera House (G. W. Hammersly, manager): Andrew Mack in Myles Aroon to S. R. O. 18; very satisfactory performance. Harry Martell's South Before the War co. drew a big house 23. Performance gave general satisfaction.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers): An American Girl Oct. 7.==Item: The Auditorium has been very much improved, repairs amounting to $500 have been made, and everything is in first-class condition.

DANVILLE.—Opera House (F. C. Angle, manager): Tony Farrell in Garry Owen opened the house to good business 15. Coming: South before the War.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Waite's Comedy co. in repertoire to S. R. O. and giving the best of satisfaction 21-26.

CLEARFIELD.—Opera House (T. E. Clarke, manager): W. F. Cooper co. in Little Nell opened the house 22 to S. R. O. The opening was looked forward to with much interest, as the hall has recently been decorated throughout, and the engagement of Mr. Cooper was a special one. Maud Shaw in the title role made a hit. At the conclusion of the last act she was called before the curtain and presented with a basket of flowers. George L. McCullough received a curtain call. The co. is first-class. Martinez and Mardelle 24-26; Carrie Louis 30

WEST CHESTER.—Assembly Building (Davis Beaumont, manager): The White Crook 28.

UNION CITY.—Cooper Opera House (Thomas Cooper, manager): The Hoosier Fair, booked for 28, failed to materialize.

TARENTUM.—Alhambra Theatre (C. W. Park, manager): Frank S. Davidson presented Old Farmer Hoskins 17 to a large and well-pleased audience. Elroy's stock co. week of 21. Martell's South Before the War Oct. 12

LEHIGHTON.—Opera House (J. M. Rehrig, manager): The Limited Mail opened the house 15 and was well received. It was their first appearance here, and tested the capacity. Hogan's Alley 19; house packed with a large and enthusiastic audience. Henderson's Hyperions Oct. 1-3.

RHODE ISLAND.

RIVERPOINT.—Thornton's Opera House (J. M. Thornton, manager): Burglar 16; light house; good co. Nickerson Comedy co. in repertoire 5-10.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): Atkinson's Comeny co. presented Peck's Bad Boy 23 to a good-sized and appreciative audience. Shore Acres Oct. 7.

WOONSOCKET.—Opera House (George C. Sweet, manager): Saved from the Sea 19; fair house. Morrison's Faust co. 22; good and well-pleased audience. Herrmann the Great 21; Siberia 25.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramer, manager): The spectacular production, 8 Bells, 16 to a large and amused audience. Al. G. Field's Minstrels 19; capital performance to a packed house.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): The Georgia University Graduates in a minstrel performance 19 did a big business; the co. was excellent. The Woodward Theatre co. to packed houses 21-25 ==Item: Sixteen thousand people paid admission to Buffalo Bill's Wild West at the Tri-State Fair 21.

TENNESSEE.

NASHVILLE.—New Masonic Theatre (W. A. Sheetz, business manager): Punch Robertson in repertoire at popular prices opened week of 21 in Rose Cottage to a large house. S. R. O. sign was hung out before the curtain went up. Eliason, the Mormon wizard, 28, 29; Roland Reed Oct. 5 ==The Vendome (T. J. Boyle, lessee and manager): Byrne Brothers in 8 Bells 24-26.==Grand Opera House (T. J. Boyle, lessee and manager): Richards and Pringle's Minstrels Oct. 15-18.

JACKSON.—Pythian Opera House (Woerner and Teichfield, managers): Charles H. Vale's Twelve Temptations open the season 2.==Item: Mr. Teichfield has just returned from New York in the interest of his house. Many alterations have been made in the house during the Summer, and it is in elegant trim for the coming season.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): Gus Williams in One of the Finest 18; fair house. Mr. Williams pleased, but his co. was very poor. Walker Whiteside in Hamlet 21; very good performance to a representative audience. Corinne 23.

MEMPHIS.—Grand Opera House (R. S. Dougl s, manager): Joseph Callahan opened a week's engagement 21 to a very good house at popular prices, appearing as Mephisto in his production of Faust. He also produced The Lost Paradise ==Auditorium (Ben M. Stambach, manager): The Auditorium Stock co. co. opened season at this house 21 with Streets of New York to good-sized audiences at popular prices.

TEXAS.

CORSICANA.—Merchant's Opera House (L. C Revare, manager): A Midnight Frolic opens the house 23.==Item: Among the attractions booked are Jim the Penman, Bert Coote, Corinne, Frederick Warde, Bancroft, Louis James, Stuart Robson, and For Fair Virginia.

EL PASO.—Myar's Opera House (H. Godwin Mitchell, manager): House dark week ending 19

HOUSTON.—Sweeney and Coombs's Opera House (Henry Greenwall, lessee; E. Bergman, manager): J. C. Stewart in Betsy Jane 14; only a fair house. Richard and Pringle's Minstrels drew a large and enthusiastic house 18; receipts, $608.50. Frederic Bryton 22.

FORT WORTH.—Greenwall's Opera House (Phil W. Greenwall, manager): The J. C. Stewart and Betsy Jane co., billed for 19, failed to show up. A Night's Frolic 26; Richard and Pringle's Georgia Minstrels 26.

ORANGE.—Grand Opera House (Lausen and Curry, managers): Dixie Land 22. House dark week ending 19.

WACO.—The Grand (Sid H. Weis, manager): Dark 14-19 J. C. Stewart's Betsy Jane co., booked for 18, failed to materialize. The manager of the co. wired Manager Weis to forward tickets, as they were unable to leave Austin, which was refused. A Night's Frolic 21; Richards and Pringle's Minstrels 23; Fred Bryton in Forgiven 25.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, managers): House dark 12 22. Coming: A Night's Frolic.

TEMPLE.—Bijou Opera House (F. A. Venney, manager): A Night's Frolic 18 to good business. Performance and co. good.

AUSTIN.—Millett's Opera House (Charles Apple, manager): The Betsy Jane co. 17 to poor business. Richards and Pringle's Minstrels 22.==Hancock Opera House: Frederic Bryton in Forgiven 24

TYLER.—Item: Thomas W. Parks has leased the Grand Opera House for the present season, and will open with A Night's Frolic co. Mr. Parks has already had experience as a manager. He has plenty of capital, and when a co. gets his name to an agreement, it can rest assured the terms will be complied with. Mr. Parks will devote his entire time to the management of the house, which assures a successful season here.

BRYAN.—Grand Opera House (John B. Mike, manager): A Night's Frolic opened the house 14 to a large and fashionable audience. Richards and Pringle's Georgia Minstrels 16 to good business. McIntyre and Heath in Dixie Land 29.

GREENVILLE.—King Opera House (J. O. Tegarden, manager): House dark 14-19.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers, managers): O. H. Krause's Big Comedy co. Oct. 5-10.

SEGUIN.—Klein's Opera House (H. Friedlander, manager): The season was opened here 19 with the Georgia Minstrels. They played to a $217 house. Performance very good.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre: Dark week of 14. The Gay Parisians coming ==Grand Opera House (J. B. Rogers, manager): Lily Leale Snyder gave a musical recital 16; good house.==Lyceum Theatre (Charles Gates, manager): Sutton's U. T. C. co. 18, 19, with matinee 19, to good houses.

VERMONT.

BRATTLEBORO.—Auditorium (G. E. Fox, manager): Side-Tracked 24.

BELLOWS FALLS.—Opera House (Brosnahan and Blokley, managers): Joshua Simpkins 21; good house and satisfaction. Specialties good. Hoyt's A Trip to Chinatown 28.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Joshua Simpkins 17 at popular prices turned people away. Baggage Check 29; Side-Tracked 1; Morrison's Faust 7; Saved from the Sea 9.

MONTPELIER.—Blanchard Opera House (G. S. Blanchard, manager): Hoyt's A Trip to Chinatown to a well pleased audience of fair size 22. On Southern Soil 26; F. W. Bancroft's lecture on "Songs of Home and Country" 30; Faust Oct 3.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, lessee and manager): Corinne drew a large house 18. At the two performances 19 business was not so flourishing. Performance brisk and pleasing. Frederick Warde in King Lear, Henry VIII., and Katherine and Petruchio 21, 22 and was well received. His performance of Lear was particularly commendable. Mr. Warde's support is exceedingly light, but as this was his first stand, changes may be made. Rob Roy 28, 29; Bancroft 30-Oct. 1; Rhea 2-4; Della Fox 6, 7. Item: During the progress of King Lear 21, the Machine used in producing the lightning effects exploded and Mr. Grundman, Mr. Warde's stage manager, sustained serious injuries. Two of his fingers were lacerated and a piece of iron struck him in the stomach, causing a wound about an inch deep. Mr. Grundman is now at the Retreat for the Sick here, and his doctor says it may be two weeks or more before he is able to be about.

LYNCHBURG.—Opera House (F. M. Dawson, manager): A fashionable and appreciative audience greeted Walker Whiteside in Hamlet 17; excellent performance. Corinne 21 to large and well pleased audience; good performance.

STAUNTON.—Opera House (W. L. Olivier, manager): House dark 21 25; Rhéa in Empress Josephine 31.

ROANOKE.—Academy of Music (C. W. Beckner, manager): Frederick Warde 26. The Syndicate Circus 22 gave a very poor performance. Della Fox Oct. 8; Rhéa 9.

SUFFOLK.—City Hall Theatre (Robert W. Withers, manager): House dark 21-26. Coming Mlle. Rhéa.

PETERSBURG.—Academy of Music: House dark 21-26. Rhéa Oct. 8.

CHARLOTTESVILLE.—Jefferson Auditorium (J. J. Leterman, manager): This new theatre was opened 16 by Corinne co. in Hendrick Hudson, Jr. to a packed house. Frederick Warde 18, 19 to good business. Rhéa 30-Oct. 1; Barlow Brothers' Minstrels 16.

WASHINGTON.

NEW WHATCOM.—Light House Theatre (E. E. Whitmore, manager): House dark week ending 19.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Katherine Ridgway, elocutionist, pleased a large audience 17. Many handsome bouquets and liberal applause testified to the appreciation of the audience. The Bowery Girl was presented to a large audience 18, and proved to be highly entertaining.

WEST VIRGINIA.

BANNINGTON.—Opera House (J. M. Borrick, manager): Frank Jones in A Yankee Drummer 19 to a splendid house. A good performance: everybody pleased. The Hoosier Fair Oct. 14.

WHEELING.—Opera House (F. Riester, manager): Sowing the Wind Oct. 2.==Grand Opera House (Charles A. Feinler, manager): The Flints, hypnotists, closed week 14-19 with S. R. O. A Yankee Drummer 21-23; Frank Jones and co to very light business. City Club 28-30; The Dazzler Oct 1-3.

WISCONSIN.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): House dark week of 14. In Old Kentucky 26; Devil's Auction 28.

PORTAGE.—Opera House (A. H. Carnegie, manager): Ideal Specialty co. 15-17 to good business. The Big Jersey co. in A Batch of Blunders 24. Fast Mail 29.

BARABOO.—The Grand (F. E. Shults, manager): McEwen, mind reader and mesmerist, 17-19; small but appreciative audiences. Green Goods Man 29.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Lincoln Carter's Fast Mail 19 to a good house.

WAUSAU.—Alexander Opera House (C. S. Cone, manager): Dark 28-Oct 3.

RACINE.—Belle City Opera House (J. B. Johnson, manager): House dark week 14 19. In Old Kentucky 21; Green Goods Man 27; Eddie Foy 30 ==Lakeside Auditorium (W. C. Tiede, manager): Dark week 14-19

JANESVILLE.—Opera House (J. M. Holder, manager): W. E. Gorman's Comedy co. in A Green Goods Man 26 ==Item: Treasurer Bachmann has secured some first-class attractions for the season.

SHEBOYGAN.—Myer's Grand Opera House (W. H. Stoddard, manager): Newell's Columbia Comedy co. week of 14 to the biggest business ever done by a popular-price co. in this city. The co. was much above the average and generally pleased the people. Litt's In Old Kentucky 28;

LA CROSSE.—Theatre (J. Strasilipka, manager): The Paul T. Wilkes co. in repertoire to good business week ending 26. C. H. Newell's Columbian Opera co. and Congress of Comedians week commencing 28 Charles H. Vale's Devil's Auction 29; Hoyt's A Midnight Bell Oct. 7.

STEVENS POINT.—The New Grand Opera House (J. A. Ennor, manager): Colored Jubilee Singers gave a very satisfactory performance 18 to a fair house. Hyer's Comedians 25, 26; Hoyt's A Midnight Bell Oct. 8.

EAU CLAIRE.—Grand Opera House (O. P. Burlingame, manager): The Fontanas closed a very successful week 19. The Redmonds Repertoire co. opened 21 for week to S. R. O; performance fairly good.

FOND DU LAC.—Crescent Opera House (P. B. Habe, manager): 14 19 dark.

WEST SUPERIOR.—Grand Opera House (Robert Kelly, manager): The Eunice Goodrich co. closed a week's engagement 19 to good business; general satisfaction. Rev. Father Cleary, lecture, 22 to a fair house.

WYOMING.

LARAMIE.—Mauerchow Hall: Gunning, boy hypnotist, to fair business 20, 21.

CANADA.

MONTREAL.—Academy of Music (Sparrow and Jacobs, managers): Rice's Excelsior, Jr. 21 opened to fair business: The specialties are excellent and the piece is beautifully staged. Devo, the premiere danseuse of the ballet, made a big hit, as did also Joe Ott.==Queen's Theatre (Sparrow and Jacobs, managers): Baggage Check opened 21 to good business. The specialties are excellent. Charles Grapwin's performance of Iza Conboy was very clever. Cotton Spinner 28-Oct. 3 ==Theatre Royal (Sparrow and Jacobs, managers): Gus Hill's Novelties opened to big business 21. Mr. Hill's shows have an enviable reputation here which they never fail to sustain. Hopkins's Trans-Oceanic Vaudevilles 28-3 ==Theatre Francais (W. E. Phillips, manager): Stock co appeared in The Galley Slave 21. Caroline Hull, the three voiced singer, headed a good vaudeville bill.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Thomas Q. Seabrooke to good business in Thoroughbred 17-19. Lillian Russell opened to a good house 21 in An American Beauty. Rice's Excelsior 28-3.==Princess Theatre (O. B. Sheppard, manager): House dark. == Toronto Opera House (Ambrose J. Small, manager): The Cotton Spinner to good business 21-26. Ida Fuller 28-3.==Robinson's Musee Theatre (H. H. Lamkin, manager): A first-class bill is provided 21-26 and includes Griff Williams, Jack and Rosa Burke, the Sisters Millar, Fred Salcombe, the Wolff-Barrett Orchestra, the Houghtons, F. D. King, Mae Hughes, the X Rays, and Edison's Vitascope.==Auditorium Theatre (Mr. Telfer): My Partner to fairly good business 21-26.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): The Old Homestead opened this house for season 16 to a large audience. The piece was well staged and the different characters were all in good hands. The audience was well pleased.

VICTORIA.—Victoria Theatre (Robert Jamieson, manager): After several months darkness, the house reopened 15 with Professor Tyndale, the mind reader. The Gay Parisians 18 ==Item: The owner of the Victoria, Mr. Boscowitz, has made extensive improvements, notable in the heating and scenery.

WINNIPEG.—Bijou Theatre (W. H. Leach, manager): House dark week of 19; The Tornado 25, 26

ST. JOHN.—Opera House (A. O. Skinner, manager): Soubrette Mora, supported by Fred Williams, opened for a week 21, presenting Pretty Poll as an opening piece to a very large audience.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Myra Collins and co. finished a week's engagement 19; big houses; first-class performance. Anna Eva Fay opened a four nights' engagement 21 to packed house; fine performance. Guy Brothers' Minstrels 29

LONDON.—Grand Opera House (A. E. Roote, manager): The Old Homestead 17-19; excellent performance to big business; co. good. John Barker being particularly good as Joshua Whitcomb. The Old Homestead double quartette rendered pleasing selections and was encored at every performance. Eugene Cowles in A Country Merchant 25.

BROCKVILLE.—Grand Opera House (F. J. Ritchie, manager): Mark's Brothers played to packed houses Aug. 31-13. Bella Rose Emslie Concert co. 17 to a good house. Wilson Brothers in Chords and Discords 26. Guy Brothers Minstrels 28; Emily Bancker in Our Flat Oct. 1.

CHATHAM.—Grand Opera House (Henry A. Rispin, manager): House dark week of 14. Haverly's Golden Giant Mine co. Oct. 1.

OTTAWA.—Grand Opera House (John Ferguson manager): Dan McCarthy in An Irish Greenhorn to packed houses 22, 23; fair performance. Guy Brothers' Minstrels 24; Anna Eva Fay, spiritualist, 25-26.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Wilbur Opera co. 17-19 presented the Two Vagabonds, Bohemian Girl and Maritana to fair business; general satisfaction. The singing and fancy drill was very good and the living pictures the best ever seen here. Frank Bush in Girl Wanted 21 to good business; not up to the standard. Lilian Russell 24.

BERLIN.—Opera House: The J. H. Browne Comedy co. in Prisoner for Life opened to a good house 21. Hearts of Oak 22; Black Flag 23. The William Owens Shakespearean co. 28-30. The Our Country Merchant co. booked for 24 canceled.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

Anderson Theatre: Cullom, Ill., Sept. 28-Oct 3

A Brierly Time (Fitz and Webster, Props: Edwin Clifford, mgr.): Louisville, Ky., Sept. 27-Oct. 3.

Alabama (Clement Bainbridge, mgr.): Livingston, Mont., Sept. 28, Bozeman 29, Helena Oct. 2, Great Falls 3, Anaconda 5, Butte City 7-9.

A Night's Frolic (Sylvester Maguire, mgr.): Paris, Tex., Sept. 28, Jonesville 29, Sherman 30, Dennison Oct. 1, Greenville 2, Tyler 3, Palestine 5, Marshall 6, Shreveport, La., 7, Ruston 8, Natchez, Miss., 10, Pine Bluff, Ark., 13, Hot Springs 14, Little Rock 15, Fort Smith 16.

American Dramatic (Logan and Hamilton, mgrs.): Arkansas City, Kans., Sept. 27-Oct. 3, Hutchinson 4-10, Wichita 11-17.

Agnott and Clifton: Columbia, Pa., Sept. 28-Oct. 3.

An Innocent Sinner (Ben Tuthill, mgr.): Brooklyn, N. Y., Sept. 28-Oct. 3

A BAGGAGE CHECK (Blaney's, W. S. Butterfield, mgr.): Burlington, Vt., Sept. 29, Barre, 30, Fitchburg, Mass., Oct. 1, Manchester, N. H., 2, Haverhill, Mass., 3, Nashua, N. H., 5, Portsmouth 6, Dover 7, Togus, Me., 8, Lewiston 9, Portland 10.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.): Williamsport, Pa., Sept. 29, Shenandoah 30, Altoona Oct. 1, Johnstown 2, Rochester 3,

A Yankee Drummer (Frank Jones, mgr.) Straitsville, O., Sept. 29, Shawnee 30, Pomeroy Oct. 1, Point Pleasant, W. Va. 2

A Railroad Ticket (W. W. Freeman, mgr.): Joliet, Ill., Sept. 28, Bloomington 29, Peoria 30, Galesburg Oct. 1, Davenport, Ia., 2, Iowa City 3, Cedar Rapids 5, Marshalltown 6, Boone 7, Des Moines 8-10, Sioux City 12-17.

A Bowery Girl (Flottie West; Williams and Rosenburg, mgrs.): Chicago, Ill., Sept. 13-Oct. 3, St. Louis, Mo., 4-10.

A Bowery Girl (Lillian Keene; Edw. Rowland, bus. mgr.): Portland, Ore., Sept. 28 29.

A Lion's Heart (Carl A. Haswin, prop.; W. H. Oviatt, mgr.): Paterson, N. J., Sept. 28-30, Hoboken Oct. 3.

After Dark (William A. Brady, mgr.): Wallingford, Conn., Sept. 28, Norwich 29, Milford, Mass., Oct. 1, Fall River 2, 3, Attleboro 5, Manchester, N. H., 6, Amesbury, Mass., 7, Lawrence 8, Lowell 9, 10.

Alice Byno: Knox, Ind., Sept. 28-Oct. 3.

Andrew Mack (D. W. Truss and Co., mgrs.): Washington, D. C., Sept. 28-Oct. 3, Brooklyn, N. Y., 5-10

Alcazar Stock (Belasco, Doane and Jordan, mgrs.): San Francisco, Cal.—indefinite.

Bleak House: Brooklyn, N. Y., Sept 28 Oct. 3.

Betsy Jane: Memphis, Tenn., Sept. 28 29.

Black Sheep (Hoyt and McKee, mgrs.): Philadelphia, Pa., Sept. 21 Oct. 17.

Bennett-Moulton Comedy (Monte Thompson, mgr.): Lewiston, Me., Sept. 28-Oct. 3, Bath 5-10, Bangor 12-17.

Bunch of Keys (Gus Bothmer, mgr.): Syracuse, N. Y., Sept. 28-30 Binghampton Oct. 1-3, Scranton, Pa., 5-7, Wilkesbarre 8-10.

Bell Comedians (George H. Bell, mgr.): Atlanta, Ga., Sept. 28-Oct. 3, Columbia, Tenn., 5-10, Nashville 12-17.

Buckler Stock (George Buckler, mgr.): Winchester, Va., Sept. 28-Oct. 3, Staunton 5-10, Harrisonburg 12-17

Chimmie Fadden (George Bowles, mgr.): Washington, D. C., Sept. 28-Oct. 3, Buffalo, N. Y., 5-7, Detroit, Mich., 8-10, Chicago, Ill., 11-31.

Charley's Aunt (Julius Cahn, mgr.): Duluth, Minn., Sept. 28, 29, Faribault 30, Waseca Oct. 1, Rochester 2, Madison, Wis., 3, Milwaukee 4-10, Chicago, Ill., 11-17.

Chas. A. Gardner (Del S. Smith, mgr.): Chicago, Ill., Sept. 27-Oct. 3.

Carrie Louis (Edwin De Coursey, mgr.): Johnsonburg, Pa., Sept. 29, Punxsutawney 30, Clearfield 31, Philipsburg Oct. 3, Johnstown 5-10, Lebanon 12-17.

Country Merchant (Cowles and Rosenbach, mgrs.): Binghamton, N. Y., Sept. 28, Paterson, N. J., 29, 30, Jersey City Oct. 1-3,

COOTE AND LONG (F. C. White, mgr.): New Orleans, La., Sept. 27-Oct. 3.

Cherrypickers (Augustus Pitou, mgr.): Utica, N. Y., Oct. 5, New York city 12—indefinite.

Cotton Spinner (Rich and Maeder, mgrs.): Montreal, Can., Sept. 28-Oct. 3.

Cotton King (Wm. A. Brady, mgr.): Laconia, N. H., Sept. 28, Manchester 29, Concord 30, Lowell, Mass., Oct. 1, Lawrence 2, 3, Gloucester 5, Salem 6, Marlboro 7, Chelsea 8, Lynn 9, 10.

Carr Comedy: Kirksville, Mo., Sept. 28-Oct. 3, Fayette 5-10, Waverly 12-17.

Clay Clement (Ira J. La Motte, mgr.): Cleveland, O., Sept. 28-Oct. 3, Toledo 6-8, Columbus 9-11, Portsmouth 12, Urbana 15, Hamilton 16, Ft. Wayne, Ind., 17.

Corse Payton (W. E. Denison, mgr.): Rome, N. Y., Sept. 28-Oct. 3

Coon Hollow (Al Caldwell and Co., mgrs.): Columbus, O., Sept. 28-Oct. 3, Circleville 5, Greenfield, Ind., 6, New Albany 7, Owensboro, Ky., 8-10, Louisville 12-17.

Denman Thompson (Harry Watcham, mgr.): Boston, Mass., Sept. 7 Oct. 24.

Darkest Russia (Sidney R. Ellis, mgr.): Jacksonville, Ill., Sept. 28 Clinton 29, Bloomington 30, Peoria Oct. 1, Burlington, Ia., 2, Quincy, Ill., 3, Kansas City, Mo., 4-10, Lawrence, Kans., 12, Topeka 13, Leavenworth 14, St. Joseph, Mo., 15, Lincoln, Neb., 16, Sioux City, Ia., 17.

De Leon Comedians: Elyria, O., Sept. 28-Oct. 4.

Dan A. Kelly: Lebanon, Pa., Sept. 28-30.

DONALD ROBERTSON AND BRANDON DOUGLASS (George W. Farren, mgr.): Scranton, Pa., Sept. 29, Pittston 40, Mahanoy City Oct. 1, Reading 2, 3.

Down in Dixie: Cincinnati, O., Sept. 28-Oct. 3.

Dan Sully: Paterson N. J., Oct. 1-3.

Daniel R. Ryan and James F. Kelly (L. C. Reeves, mgrs.): Corning, N. Y., Sept. 28-Oct. 3, Hornellsville 5-10

DARKEST AMERICA (Will A. Junker, mgr.): Indianapolis, Ind., Sept. 28-30, Dayton, O., Oct. 1-3, Cincinnati 4-10

Dangers of a Great City (Sawtelle and Meech, mgrs.): Athens, N. Y., Oct 3, Cohes 5, Ballston 6, Saratoga 7, Glens Falls 8, Whitehall 9, Rutland, Vt., 10, Bellows Falls 12, Keene, N. H., 13, Claremont 14, St. Johnsbury, Vt., 15, Burlington 16, St. Albans 17.

Emma Warren (J. S. Garside, mgr.): Pinckneyville, Ill., Sept. 28 Oct. 3.

Elroy Stock (Edwin Elroy, mgr.): Tarentum, Pa., Sept. 28-Oct. 3, Salem, O., 5-10, Pittsburg, Pa., 12-17.

E. H. Sothern (Daniel Frohman, mgr.): New York city Sept. 1—indefinite.

Eldon's Comedians: Rochester, N. Y., Sept. 28-Oct. 3

Esler Lyceum: Fenton, Mich., Sept. 21 26, St. Johns 28-Oct. 3.

Emily Bancker (Thomas W. Ryley, mgr.): Watertown, N. Y., Sept. 29, Ogdensburg 30.

Edward Harrigan: Brooklyn, N. Y., Sept. 28-Oct. 8.

Evelyn Gordon (W. G. Collings, mgr.): Ludington, Mich., Sept 28-Oct. 3, Saginaw 5-10, Ann Arbor 12-17.

8 Bells (Western) (J. F. Byrne, prop., Walter Loftus, mgr.): Waltham, Mass., Sept. 28 Fitchburg 29, Greenfield 30, North Adams Oct. 1, Troy, N. Y., 2, 3, Cohoes 5, Oneida 6, Cortland 7, Ithaca 8, Waverly 9, Penn Yan 10.

8 Bells (Eastern) (J. F. Byrne, prop.; W. E. Flack, mgr.): Birmingham, Ala., Sept 28, Selma 29, Montgomery 30, Pensacola, Fla., Oct. 1, Mobile, Ala., 2, 3, New Orleans, La., 7-11, Galveston, Tex., 12, 13, Houston 14, 15, San Antonio 16, 17

Ellenwood Players (G. H. Ellenwood, mgr.): Penn Yan, N. Y., Sept. 28-Oct. 3, Canandaigua 5-10.

Florence Hamilton (Braunig, Marl we and Hodge, mgrs.): South Bend, Ind., Sept. 28-Oct. 3, Chicago, Ill., 4-10, Chattanooga, Tenn., 12-17.

Fallen Among Thieves: Brooklyn, N. Y., Sept. 28-Oct. 3.

Fatal Card (Charles Frohman, mgr.): New Britain, Conn., Sept. 29, Springfield, Mass., 30, Attleboro Oct. 1, Lowell 2, 3, Lynn 5, Lawrence 6, New Bedford 7, Haverhill 8, Manchester, N. H., 9, Marlboro, Mass., 10, New York city 12-17.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

Francis Owen (H. G. Fergus, mgr.): Beaver Dam, Wis., Sept. 28 Oct. 3, Whitewater 4-10.

Flora Stanford: Saranac Lake, N. Y., Sept. 28-Oct. 3.

Francis Jones (M. E. Rice, manager): Grinnell, Ia.,

Sept. 29, Marengo 30 Williamsburg Oct. 1, Sigourney 2, Oskaloosa 3, Ottumwa 5, Seymour 7, Osceola 8, Creston 9.

FAST MAIL (Northern; Martin Golden, mgr.): St. Joseph, Mo., Sep. 28 29, Maysville 30, Cameron Oct. 1, Trenton 2, Brookfield 3, Macon 5, Keokuk, Ia., 6, Red Oak 7, Lincoln 8, Clinton 9, Pana 10, Mattoon 12, Paris 13, Danville 14, Crawfordsville, Ind., 15, Lafayette 16, Lebanon 17.

F. C. BURTON (Willard St. Aubrun, manager): Minneapolis, Ia., Sept. 28-Oct. 3.

FATTO ROMANI (D. D. Smith, mgr.): Rochester, Minn., Sept. 29, Stillwater 30, Anoka Oct. 1, Little Falls 2, Brainard 3, Fergus Falls 5, Wahpeton, N. D., 6, Fargo 7.

FLORENCE BINDLEY (Dittmar Brothers, mgrs.): San Francisco, Cal., Oct. 5-31.

FREDERICK WAYNE: Savannah, Ga., Oct. 2.

FAST MAIL: Philipsburg, Mont., Sept. 28, Missoula 29, Spokane, Wash., Oct. 3.

GEORGIA CAYVAN (Charles Burnham, mgr.): Middletown, Conn., Oct. 2.

GEORGE FRANCIS: Chicago, Ill., Sept. 29-Oct. 7.

GREAT TRAIN ROBBERY: Pittsburg, Pa., Sept. 28-Oct. 3, Philadelphia 5-10.

GYPSY GERMAN: Rochester, N. Y., Sept. 28-Oct. 3.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York city Sept. 28-Oct. 3.

GIRL WANTED (Dreyfoos & Keogh, mgrs.): Elmira, N. Y., Sept. 28, Portland 29, Utica 30, Albany Oct. 2, 3, Syracuse 5-7.

GUS HILL'S: Salt Lake City, Utah, Sept. 29, Park City 30 Ogden Oct. 1, Brigham 2, Pocatello, Idaho, 3, Boise City 4, Walla Walla, Wash., 7, Spokane 8, 9, Missoula, Mont., 10.

GEO. W. MONROE (Robt. B. Monroe, mgr.): New York city Sept. 28-Oct. 3.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Baltimore, Md., Sept. 28-Oct. 3, New Haven, Conn., 5-7, Stamford 8, Bridgeport 9, Meriden 10, Providence, R. I., 12-17.

GRAHAM EARLE (C. H. Rosskam, mgr.): Effingham, Ill., Sept. 28-Oct. 3.

GORMAN BROTHERS (Charles F. Brown, mgr.): Washington, C. H., O., Sept. 28, Soldiers Home 29, Richmond, Ind., 30.

GUS WILLIAMS (Edward J. Hassan, mgr.): New Orleans, La., Sept. 28-Oct. 3, Galveston, Tex., 5-10.

GAY PARISIANS (Charles Frohman, mgr.): Kansas City, Mo., Sept. 28-Oct. 3.

GROVER IDEAL COMEDIANS: Los Angeles, Cal., Sept. 1-Oct. 5.

HAMILTON PLAYERS (Frank C. Hamilton, mgr.): St. Louis, Mo., Sept. 27-Oct. 3, Alton, Ill., 4, Hannibal, Mo., 5 Quincy, Ill., 6, Keokuk, Ia., 7, Burlington 8, Davenport 9, Dubuque 10, St. Paul, Minn., 11 17.

HENNESSY LEROYLE (Other People's Money): F. G. Conrad, mgr.): Huntington, Ind., Sept. 28, Wabash 29, Kokomo 30, Franklin Oct. 1, New Castle 2, Alexandria 3.

HENDERSON COMEDY: Garrett, Ind., Sept. 28-Oct. 3.

HYER'S COLORED COMEDY (L. M. Boyer, mgr.): Superior, Mo., Sept. 28, 29.

HARRISON J. WOLFE: Corning, N. Y., Sept. 28-30, Ithaca Oct. 1 3, Geneva 5-7, Newark 8-10, Watkins 12-14, Penn Yan 15-17.

HOGAN'S ALLEY (Eugene Wellington, mgr.): Lewisburg, Pa., Sept. 29, Milton 30, Mt. Carmel Oct. 1, Bloomsburg 2, Scranton 3.

HEART OF MARYLAND (W. J. Block, mgr.): Philadelphia, Pa., Oct. 5-31.

HERRMANN THE GREAT (Ed Thurnaur, mgr.): Boston, Mass., Sept. 28-Oct. 3.

HUMANITY (William Brady, mgr.): Detroit, Mich., Sept. 28-Oct 3, Chicago, Ill., 4-10.

HORACE ANDREWS PLAYERS: New Rochelle, N. Y., Sept. 28 30, Greenwich, Conn., Oct. 1-5, Bethel 5-7, Danbury 8-10.

HUMAN HEARTS (W. S. Ross, mgr.): Brooklyn, N. Y., Sept. 28 Oct. 3, New York city 5-10.

HAND OF DESTINY: Boston, Mass., Sept. 22-indefinite.

HARRY LINDLAY: Harkworth, Ont., Sept. 29, 30, Ottawa, Oct. 5—indefinite.

IN OLD MAINE: Hawley, Pa., Sept. 29, Middletown, N. Y., 29, Fishkill 30, Catskill Oct. 1, Mechanicsville 2, Coboes 3.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): New Haven, Conn., Sept. 28-30.

IN OLD KENTUCKY (Jacob Litt, mgr.): Appleton, Wis., Oct. 1, Green Bay 2, Oconto 3, Marinette 5, Menominee, Mich., 6, Escanaba 7, Ishpeming 8, Marquette 9, Sault Ste Marie 10, Petoskey 13, Manistee 14, Ludington 15.

JULIA MARLOWE TABER AND ROBERT TABER (Theodore Bromley, mgr.): Sioux City, Ia., Sept. 28-30, Omaha, Neb., Oct. 1 3, Denver, Col., 5-10, Salt Lake City, Utah, 12-15, Ogden 16.

JAMES O'NEILL (W. F. Connor, mgr.): Fall River, Mass., Sept. 30, Providence, R. I., Oct. 1-3.

JOHN GRIFFITH (S. T. St. John, mgr.): Springfield, Ill., Sept. 28-30, Bloomington Oct. 1, Logansport, Ind., 5, Wabash 6, Ft. Wayne 7, Adrian, Mich., 8, Chatham Ont., 9, Petrolia 10, Toronto 12-17.

JOSEPH MURPHY: Philadelphia, Pa., Oct. 5-10.

JOLLY OLD CHUMS (A. H. Westfall, mgr): Indianapolis, Ind., Oct. 1-3, Dupton O., 5-7, Soldiers' Home 8, Frankford, Ind., 9, Alexandria 10.

JUNE AGNOTT AND JOSEPH D. CLIFTON (T. C. Howard, mgr.): Columbia, Pa., 28-Oct. 3.

JAMES YOUNG (Maurice L. Lohe, mgr.): Chester, Pa., Oct. 5, 6, Wilmington, Del., 7, 8, Atlantic City, N. J., 9, 10.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JOHN DREW (Charles Frohman, mgr.): New York city—indefinite.

JOSEPH HART (D. W. Truss and Co., mgrs.): Jersey City, N. J., Sept. 28-Oct. 3, Brooklyn, N. Y., 5-10.

J. H. WALLICK: New York city, Aug. 31—indefinite.

JIM THE PENMAN (D. A. Bonta, mgr.): Galveston, Tex., Sept. 28, Houston 29, San Antonio 30, Austin Oct. 1, Brenham 2, Waco 3 Ft. Worth 5, Dallas 6, Gainesville 7, Dennison 8, Paris 9, Greenville 10, Corsicana 12, Shreveport, La., 13, Marshall, Tex., 14, Texarkana, Ark., 15, Camden 16, Pine Bluff 17.

J. E. TOOLE (Edwin Jerome, mgr.): Rochester, N. Y., Sept. 28-Oct. 3.

KELLAR (Dudley McAdow, mgr.): Philadelphia, Pa., Sept. 28-Oct. 3.

KENNEDY PLAYERS: (H. B. Hooper, mgr.): Hudson, N. Y., Sept. 28-Oct. 3.

KATIE EMMETT (Hubert Sackett, mgr.): Brazil, Ind., Sept. 29, Mattoon, Ill., 30, Pana, Oct. 1, Decatur 2, Jacksonville 3, East St. Louis 4, Quincy 5, Peoria 6, Davenport, Ia., 7, Cedar Rapids 8, Marshalltown 9, Des Moines 10, Omaha, Neb., 11-15.

KATHERINE ROBER (Charles A. Wilson, mgr.): Worcester, Mass., Sept. 28 Oct. 3, Taunton 5-10, Salem 12-17.

KITTY RHOADES: Phœnixville, Pa., Sept. 28-Oct. 3.

KIRZIE COMEDY: Red Wing, Minn., Sept. 28-Oct. 2.

LILIPUTIANS: New York city—indefinite.

LANIGAN'S BALL: Detroit, Mich., Sept. 27-Oct. 3.

LAST STROKE (Jacob Litt, mgr.): New York city Sept. 28 Oct. 3, Jersey City, N. J., 5 10, Brooklyn, N. Y., 12-17.

LILLIAN LEWIS (Benj. Tuthill and Co., mgrs.): Brooklyn, N. Y., Sept. 28-Oct. 3.

LIMITED MAIL (Elmer E. Vance, mgr): Wilkesbarre, Pa., Sept. 28, Pittston 29, Scranton 30, Carbondale Oct. 1, Binghamton, N. Y., 2 Cortland 3, Auburn 5, Canandaigua 6, Batavia 7, Medina 8, Lockport 9, Lyons 10, Weedsport 12, Oswego 13, Fulton 14, Canastota 15, Utica 16, 17.

LEWIS MORRISON (Edward Abram, mgr.): Boston, Mass., Sept. 28 Oct. 3, Providence, R. I., 5-7, Bridgeport, Conn., 8, Hartford 9, 10, Reading, Pa., 12, 13, Wilkesbarre 14, 15, Trenton, N. J., 16, 17.

LITTLE TRIXIE (Fred Robbins, mgr.): Boston, Mass., Sept 28 Oct. 3 Biddeford, Me., 9, Brunswick 10.

LOUIS JAMES (Wagenhals and Kemper, mgrs): Champaign, Ill., Sept. 29, Lincoln 30, Decatur, Oct. 1, Mattoon 2, Paris 3.

LAURA BIGGAR AND BURT HAVERLY (H. S. Taylor, mgr.): Keene, N. H., Sept. 29, Brattleboro, Vt., 30, Lebanon, N. H., Oct. 2, Greenfield, Mass., 3, Boston 5-10.

LYCEUM THEATER (Stanley's): Chanute, Kans., Sept. 28 Oct. 3.

LOST STRAYED OR STOLEN: New York city Sept. 16—indefinite.

MAID HILLMAN (W. G. Snelling, mgr.): Glens Falls, N. Y., Sept. 28 Oct. 3.

MAGGIE CLINE (Williams and Rosenberg, mgrs.): Washington, D. C., Sept. 28-Oct. 3.

MURRAY AND MACK (Joe W. Spears, mgr.): Hoboken, N. J., Sept. 28-30, Hartford, Conn., Oct. 1, Waterbury 2, Bridgeport 3, Washington, D. C., 5-10, Philadelphia, Pa., 12-17.

MILLER AND SUTTER: Martin, Tenn., Sept. 28-Oct. 3.

MAGGIE TURNER (W. T. Gaskill, mgr.): Cambridge, O., Sept. 29 30, Bellair Oct. 1 3, Franklin, Pa., 5-10.

MURRAY AND MURPHY (T. S. Murray, mgr.): Peoria, Ill., Sept. 29 Streator 30, La Salle Oct. 1 5.

MCAULIFFE AND GREENE (J. F. Macauley, mgr.): Calais, Me., Sept. 28-Oct. 3 Halifax, N. S., 5-24.

MCCAULEY-PATTON: Carrollton, O., Sept. 28-Oct. 3, Minerva 5-10.

MARGARET FULLER (Horace Wall mgr.): Hartford, Conn., Sept. 28, 29, Waterbury 30, Bridgeport Oct. 1-3.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Louisville, Ky., Oct. 1 3, St. Louis, Mo., 5-10.

MY FRIEND FROM INDIA (Smith and Rice, mgrs.): Brooklyn, N. Y., Sept. 28-Oct. 3.

METROPOLITAN COMEDY: Battle Creek, Mich., Sept. 28-Oct. 3.

MIDNIGHT SPECIAL: Brooklyn, N. Y., Sept. 28-Oct. 3.

MAY PRINDLE (Earl Burgess, mgr.): Bellefontaine, O., Sept. 28-Oct. 3.

MORRISON'S FAUST (E. T. Abram, mgr.): Athol, Mass., Sept. 29, North Adams 30, Bennington, Vt., Oct. 1, Rutland 2, Montpelier, N. H., 3, St. Johnsbury 5, St. Albans 6, Burlington 7.

MATTHEWS AND BULGER (Miller and Peel, mgrs.): Milwaukee, Wis., Sept. 27-Oct. 3, St. Paul, Minn., 5-10.

MME. SANS-GENE (Augustus Pitou, mgr.): Stockton, Cal., Sept. 27, Fresno 28, Los Angeles 29 Oct. 3, Sacramento 5, Salt Lake City, Utah, 7-10.

MR. AND MRS. GRANDIN (William T. Fennessy, mgr.): Allentown, Pa., Sept. 29, Hazelton 30, Scranton Oct. 1, 2, Pittston 3, Mahanoy City 5, Shenandoah 6, Carlisle 8, Lancaster 9, 10.

MYRA COLLINS (Kellam and Harper, managers): Picton, Can., Sept. 28-Oct. 3, Napanee 5-10, Belleville 12-17.

M'SORLEY'S TWINS (Ferguson and Emerick: Frank Merritt, mgr.): St. Louis, Mo., Sept 27-Oct. 3.

N. S. WOOD: Providence, R. I., Sept. 28 Oct. 3.

NEW COUNTY FAIR (W. H. Brinkerhoff, prop.; C. A. Burt, mgr.): Schenectady, N. Y., Sept. 29, Williamstown, Mass., 30, Adams Oct. 1, Pittsfield 2, Brattleboro, Vt., 3, Bellows Falls 5, Athol, Mass., 6, Greenfield 7, Leominster 8, Concord, N. H., 9, Laconia 10, Franklin 12, Lebanon 13, Manchester 14, Haverhill, Mass., 15, Nashua, N. H., 16, Lowell, Mass., 17.

OLD FARMER HOPKINS (Frank L. Davidson, mgr.): Latrobe, Pa., Sept. 28, Jeanette 29, Mt. Pleasant 30, West Newton Oct. 1, Dawson 2, Dunbar 3, Monongahe'a City 6, Charleroi 7, Cannonsburg 8, Waynesburg 9, Finleyville 10.

ORRIS OSER (W. H. Weaver, mgr.): Weiser, Idaho, Sept 28-Oct 3 Caldwell 5-10, Baker City 12-17.

OTIS SKINNER: Chicago, Ill., Sept. 21—indefinite.

OUTCASTS OF A GREAT CITY (Dan A. Kelly, mgr.): Lebanon, Pa., Sept 28-30

OUR AMERICAN COUSIN: Holyoke, Mass., Sept. 28, 29.

OFF THE EARTH: Millwaukee, Wis., Sept. 28-Oct. 3.

PULSE OF NEW YORK (Frank E. Tracy, bus. mgr.): Chicago, Ill., Sept. 27-Oct. 3.

PRODIGAL FATHER (Matt Smith, mgr.): Rochester, N. Y., Sept. 28-30.

PARLOR MATCH (F. Ziegfeld, Jr.): New York city, Sept. 21-Oct. 31.

PETER F. DAILEY (Harry B. Harris, mgr.): Philadelphia., Pa., Sept. 28-Oct. 3.

PUNCH ROBERTSON: Chattanooga, Tenn., Sept. 28-Oct. 3.

PEARSON STOCK: Seattle, Wash., Sept. 28-Oct. 3.

PECK'S BAD BOY: Mt. Vernon, N. Y., Oct. 1, White Plains 2, Elizabeth, N. J., 3, Trenton 5-7, Salem 8, Bridgeton 9, Chester, Pa., 10, Washington, D. C., 12-17.

ROWLAND PLAYERS (Alfred Rowland, mgr.): St. Ignace, Mich., Sept. 28-Oct. 3.

ROOK PLAYERS (Eugene Rook, mgr.): Mansfield, O., Sept. 28-Oct. 3, Coshocton 5-10, Chillicothe 12-17.

ROBERT WAYNE: Marion, O., Sept. 28-Oct. 3, Mt. Gilead 5 10, Tiffin 12-17.

ROBERT MANTELL (M. W. Hanley, mgr.): Cleveland, O., Sept. 28-Oct. 3, Cincinnati 5-10, Shelbyville, Ind., 12, Indianapolis 13, 14, Kankakee, Ill., 15, Joliet 16, Aurora 17.

RICHARD MANSFIELD: Omaha, Neb., Oct. 6-11, Kansas City, Mo., 13-24, St. Louis 27 31.

RUBY LA FAYETTE: Cleburne, Tex., Sept. 28-Oct. 3, Ennis 5 10, Corsicana 12-17.

REDMOND DRAMATIC: Eau Clare, Wis., Sept. 21-Oct. 3

ROBERT DOWNING (J. W. Morrissey, mgr.): Cincinnati, O., Sept. 28-Oct. 3, Baltimore, Md., 5 10.

ROLAND REED: Columbus, O., Sept. 29, Decatur, Ill., 30, Springfield Oct. 1-3, Nashville, Tenn., 5, Memphis 6, Little Rock, Ark., 7, Hot Springs 8, Dallas, Tex., 9, 10, Ft. Worth 12, Waco 13, San Antonio 14, Galveston 16, Houston 16.

REYNOLDS SISTERS: Bremen, Ind., Sept. 28-Oct. 1, Plymouth 2, 3.

SIDE-TRACKED (Jule Walters, prop. and mgr.): La Mars, Ia., Sept. 29, Sheldon 29, Rock Rapids 30 Pipestone, Minn., Oct. 1, Brookings, S. D., 2, Watertown 3, Huron 5, Redfield 6, Aberdeen 7, Oakes, N. D., 8, Wahpeton 9, Fargus Falls, Minn., 10.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Providence, R. I., Sept. 28-Oct. 3, Boston, Mass., 5-10, Newark, N. J., 12 17.

SAVED FROM THE SEA (William Calder, mgr.): Portland, Me., Sept. 28, Portsmouth, N. H., 29 Exter 30, Salem, Mass., Oct. 1, Lynn 2, 3.

SUMMER COMEDY: Little Falls, N. Y., Sept. 28-Oct. 3.

SAWTELLE DRAMATIC (J. Al Sawtelle, mgr.): St. John, N. B., Sept. 28-Oct. 10.

SIBERIA: Boston, Mass., Sept. 28-Oct. 3, Buffalo, N. Y., 5-10, Cleveland, O., 12-17.

SAWTELLE-MERCH COMEDY: Comackie, N. Y., Oct. 5-7, Philmont 8-10, Wappinger Falls 12-14, Rhinebeck 15-17.

SPAN OF LIFE (William Calder, mgr.): Boston, Mass., Nov. 9-14.

SLAVES OF GOLD (Arnold Reeves, mgr.): Hartford, Conn., Sept. 28, 29, Southbridge, Mass., 30, Webster Oct. 1, Northampton 2, Holyoke 3, Westfield 5, Turners Falls 6, Albany, N. Y., 7, Cohoes 8, Utica 9, 10, Rochester 12 17.

SWAIN COMEDY: Memphis, Tenn., Sept. 21—indefinite.

SLEEPING CITY: Paterson, N. J., Sept. 28-Oct. 3.

SHORE ACRES (William B. Gross, mgr.): Fall River, Mass., Sept. 28, New Bedford 29, Brockton 30-Oct. 1, Taunton 2, Marlboro 3, Newport, R. I., 5, Woonsocket 6, Westerly 7, New London, Conn., 8, Norwich 9, Middletown 10, Stamford 12, So. Norwalk 13, Danbury 14, Waterbury 15, Bristol 16, New Britain 17.

SECRET SERVICE (Charles Frohman, mgr.): Rochester, N. Y., Sept. 28-Oct. 3.

SUMMER GIRL: Washington, D. C., Sept. 28-Oct. 3.

SUNSHINE OF PARADISE ALLEY (W. J. Kilpatrick, mgr.): Boston, Mass., Aug. 31-Oct. 10.

SIDE-TRACKED (A. Q. Scammon, mgr.): Lowell, Mass., Sept. 28-30.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Detroit, Mich., Sept. 28-30, Toronto, Out., Oct. 1-3, Syracuse, N. Y., 5, Rochester 6, 7, Buffalo 8-10, Pittsburg, Pa., 12-17.

SUE (Charles Frohman, mgr.): New York city—indefinite.

SI PLUNKARD (J. C. Lewis; M. Norton, bus.-mgr.): Chicago, Ill., Sept. 24-Oct. 3, Michigan City, Ind., 5, So. Bend 6, Elkhart 7, Coldwater, Mich., 8, Hillsdale 9.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Chillicothe, Mo., Sept. 27-Oct. 3, Centerville, Ia., 4-10.

THE DAZZLER: Altoona, Pa., Sept. 28-Oct. 3.

TWO LITTLE VAGRANTS (Charles Frohman, mgr.): Boston, Mass., Sept. 21—indefinite.

TWO MACKS (C. E. Taylor, mgr.): Chicago, Ill., Oct. 4-10, Watseca 12, Danville 13, Mattoon, O., 14, Charleston 15, Taylorsville 16, Barry 17.

TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Lexington, Mo., Sept. 29, Ottawa, Kans., 30, Leavenworth, Oct. 1, St. Joseph, Mo., 2, Lincoln, Neb., 3, Billings, Mont., 5, Livingston 6, Spokane, Wash., 10, Tacoma 12, Seattle 15, 16.

THE OLD HOMESTEAD (Thompson and Warmington, mgrs.): Lansing, Mich., Sept. 28, Ionia 30, Muskegon Oct. 1, Grand Rapids 2, 3, Jackson 5, Ann Arbor 6, Battle Creek 7, Kalamazoo 8, Dowagiac 9, Racine, Wis., 10, Minneapolis, Minn., 11-17.

THOROUGHBRED (Charles Frohman, mgr.): Chicago, Ill., Sept 21-Oct. 3.

THE ENSIGN: St. Paul, Minn., Sept. 27-Oct. 3, Minneapolis 4-10.

THE DEFAULTER (R. E. French, mgr.): Missouri Valley, Ia., Sept. 29, Grand Island, Neb., 30, Hastings Oct. 1, Kearney 2, North Platte 3, Cheyenne, Wyo., 5, Greeley, Col., 6, Ft. Collins 7, Longmont 8, Golden 9, Blackhawk 10.

THOMAS W. KEENE: Pittsburg, Pa., Sept. 28-Oct. 3, Warren 5, Bradford 6, Olean, N. Y., 7, Elmira 8, Auburn 9 Amsterdam 10, Schenectady 12, Ticonderoga 13, Plattsburg 14, St. Albans, Vt., 15, Burlington 16, Fitchburg, Mass., 17.

THREE GUARDSMEN: Hamilton, Can., Sept. 29, St. Mary's 30, St. Thomas Oct. 1, London 2, 3, Guelph 5, Woodstock 6, Brantford 7, Guelph 9, Preston 10, Toronto 12-17.

THE HUSTLER (Davis and Keogh, mgrs.): Cincinnati, O., Sept. 27 Oct. 3.

THE IDEALS (John A. Himmelein, mgr.): Akron, O., Sept 28-Oct. 2.

TEXAS STEER (Sam S. Schubert, mgr.): Lawrence, Mass., Sept. 28, Lowell 29, Biddeford, Me., 30, Portland Oct. 1, 2, Lewiston 3, Exeter, N. H., 5.

THE GORMANS (The Gilhoolys Abroad; Charles F. Brown, mgr.): Washington C. H., O., Sept. 28, Dayton 29 Richmond, Ind., 30, Indianapolis Oct. 1-3, Anderson 5 Wabash 6, Logansport 7, Lafayette 8 Danville, Ill., 9, Terre Haute, Ind., 10, 11, Decatur, Ill., 12 Lincoln 13, Bloomington 14, Springfield 15, Litchfield 16 Alton 17.

TOWN TOPICS (P. J. Kennedy, mgr.): San Francisco, Cal., Oct. 9 25

TEMPERANCE TOWN (William Turner, mgr.): Fall River, Mass., Sept. 29

TRILBY (Australian; William A. Brady, mgr.): San Francisco., Cal., Oct. 5-?8.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THE SPOONERS (B. S. Spooner, mgr.): Lancaster, Pa., Sept. 28-Oct. 3, Harrisburg 5 10, Pottsville 12 17.

TONY FARRELL: Philadelphia, Pa., Sept. 21-Oct. 3.

TORNADO (Northern; Jay Simms, mgr.): Petrolia, Can., Sept. 28, Strathroy 29, Brantford 30, Galt Oct. 1, Collinswood 2 Orillia 3.

THE HOLLANDS (Miner and Brooks, mgrs.): Chicago, Ill., Sept. 21—indefinite.

UNCLE TOM'S CABIN (Withered and Doud, mgrs.): Rouse's Point, N. Y., Sept. 28.

UNCLE TOM'S CABIN (Stetson's): Bath, Me., Sept. 28, Rockland 29 Brunswick 30.

UNDER THE POLAR STAR (William A. Brady, mgr.): New York city Aug. 29—indefinite.

VAN DYKE AND EATON (C. Mack, mgr.): Chariton, Ia., Sept. 28-Oct. 3.

WARD AND VOKES (E. D. Stair, mgr.): Pittsburg, Pa., Sept. 28-Oct. 3.

WOODWARD WARREN: Montgomery, Ala., Sept. 28-Oct. 3.

WAR OF WEALTH (Jacob Litt, mgr.): Elizabeth, N. J., Sept. 28 Newburg, N. Y., 29.

WARNER COMEDY: Petty, Ia., Sept. 28-Oct. 3.

WOMAN IS BLACK (Jacob Litt, mgr.): Chicago, Ill., Sept. 28-Oct. 3.

WILSON COMEDY: Forest, Ont., Sept. 28 30.

WOODWARD THEATRE (No. 1): Missouri Valley, Ia., Sept. 28 Oct. 3.

WOODWARD THEATRE (No. 2): What Cheer, Ia., Sept. 28 Oct. 3.

WAGES OF SIN: Boston, Mass., Sept. 28-Oct. 3.

WILLIAM OWEN (S. H. Atwell, mgr.): Berlin, Ont., 29, 30, Hamilton Oct. 1-3.

WIDOW BEDOTT: Whitehall, N. Y., Sept. 29, Ticonderoga 30, Brandon, Vt., Oct. 1, 2, Bellows Falls 3, Keene, N. H., 5, Peterboro 6, Hillsboro 7, Lowell, Mass., 8-10, Franklin 12, Middleboro 13, Plymouth 14 Fall River 15-17.

WILKES STOCK: Winona, Minn., Sept. 28-Oct. 10.

WALTER KENNEDY (Mark Abram, mgr.): Bridgeport, Conn., Oct. 1-3, Mt. Vernon, N. Y., 5, Peekskill 6, 7, Paterson, N. J., 8-10,

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Philadelphia, Pa., Sept. 28-Oct. 3

WALKER WHITESIDE (Heuck and Snyder, mgrs.): New Orleans, La., Sept. 27-Oct. 4, Mobile, Ala., 5 6, Pensacola, Fla., 7, Montgomery, Ala., 9, 10 Jacksonville, Fla., 12 Savannah, Ga., 13, Charleston, S. C., 14, Augusta, Ga., 15, Macon 16, Griffin 17.

WAITE COMEDY (Eastern): Yonkers, N. Y., Sept. 28-Oct. 3, Newburg 5-10, Holyoke, Mass., 12 17.

WAITE COMEDY (Western): Youngstown, O., Sept. 29 Oct. 3, Akron 5-10, McKeesport, Pa., 12-17.

OPERA AND EXTRAVAGANZA.

BLACK CROOK (Yank Newell, mgr.): Washington, D. C., Sept. 28-Oct. 3.

BOSTON COMIC OPERA: Aberdeen, N. D., Sept. 28 30.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

CORINNE EXTRAVAGANZA (Howe and Berry, mgrs.): Macon, Ga., Sept. 28, Americus 29, Columbus 30, Montgomery, Ala., Oct. 1, New Orleans, La., 4-10.

COLUMBIA OPERA: Kansas City, Mo., Sept. 28-Oct. 3.

DE WOLF HOPPER (R. D. Stevens, mgr.): Baltimore, Md., Sept. 28-Oct. 3, Washington, D. C., 5-10 Brooklyn, N. Y., 12-17.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Madison, Wis., Sept. 28, Wynona 29, La Crosse 30, Dubuque, Ia., Oct. 1, Cedar Rapids 2, Des Moines 3, Kansas City, Mo., 4-10.

DELLA FOX (S. T. King, mgr.): Scranton, Pa., Sept. 28, Wilkesbarre 29, Easton 30, Reading Oct. 1, Harrisburg 2, Wilmington, Del., 3.

EXCELSIOR, JR.: Toronto, Can., Sept. 28-Oct. 3, Buffalo, N. Y., 5 10, Pittsburg, Pa., 12-17.

FRANK DANIELS: New York city Sept. 28-Oct. 3.

FRANCIS WILSON (A. H. Canby, mgr.): New York city Sept. 14—indefinite.

GRAU OPERA: Butte, Mont., Sept. 30-Oct. 3.

HOLMES-ROBINSON COMIC OPERA (Charles N. Holmes, mgr.): Brooklyn, N. Y., Sept. 7—indefinite.

HANLONS' SUPERBA (Edwin Warner, mgr.): Toledo, O., Sept. 27-Oct. 3, Detroit, Mich., 4-10, Chicago, Ill., 12-17.

IN GAY NEW YORK: Hartford, Conn., Sept. 30.

JEFFERSON DE ANGELIS (Nat Roth, mgr.): New York city Sept. 3—indefinite.

LADY SLAVEY: Boston, Mass., Sept. 7—indefinite.

LILLIAN RUSSELL (John W. Hamilton, mgr.): Erie, Pa., Sept. 28, Toledo, O., 29, 30, Columbus Oct. 1, Springfield 2, Dayton 3, Cincinnati 5-10

ORIENTAL AMERICA (John W. Isham, mgr.) Philadelphia, Pa., Sept. 28-Oct. 3.

MERRY WORLD (Chas. M. Patee, mgr.): Albany, N. Y., Sept. 28, 29, Troy 30, Rochester Oct. 1-3, Toronto, Can., 5-7, Hamilton 8, Erie, Pa., 9, 10, Cleveland, O., 12-17.

MIDNIGHT BELL: Minneapolis, Minn., Sept. 28-Oct. 3.

MISS PHILADELPHIA: Philadelphia, Pa., Oct 5-17.

SUSIE KIRWIN OPERA: Trenton, N. J., Sept., 28-Oct. 3, Hartford, Conn., 5-10.

SEIDL'S ORCHESTRA: Brighton Beach, N. Y., July 7—indefinite.

SANTA MARIA (Oscar Hammerstein, mgr.): New York city Sept. 24—indefinite.

THE GEISHA (Augustin Daly, mgr.): New York city—indefinite.

WHITNEY OPERA (Frank Williams, mgr.): Richmond, Va., Sept. 28, 29, Norfolk 30, Wilmington, N. C., Oct. 1, Charleston, S. C., 2, Savannah, Ga., 3, Atlanta 5, 6, Selma, Ala., 7, Montgomery 8, Mobile 9, 10, New Orleans, La., 11-16.

WANG (D. W. Truss and Co., mgrs.): Shamokin, Pa., Sept. 29, Wilkesbarre 30, Scranton Oct. 1, Carbondale 2, Binghamton, N. Y., 3, Cortland 5, Ithaca 6, Elmira 7, Corning 8, Geneva 9, Auburn 10.

WHITE CROOK (Western; J. M. Donnerstag, mgr.): Salem, N. J., Sept. 29, Bridgeton 30, Millville Oct. 1, Wilmington, Del., 2, 3.

WAITE COMIC OPERA (F. G. Harrison, mgr.): New London, Conn., Sept. 28-Oct. 3, Fall River, Mass., 5-10.

WHITE CROOK (Eastern. Ed F. Rush, mgr.): Binghamton, N. Y., Sept. 28 30, Scranton, Pa., Oct. 1 3.

WILBUR OPERA: Grand Rapids, Mich., Sept. 21-Oct. 3, Detroit 5 17.

YOUNG AND LINDSAY COMIC OPERA: Kansas City, Mo., Sept. 27-Oct. 3.

ZERO: Paterson, N. J., Oct. 1 3.

VAUDEVILLE.

ALBERT CHEVALIER (Charles Frohman, mgr.): New York city Sept. 7-Oct. 3, Philadelphia, Pa., 5-10.

BOHEMIAN BURLESQUERS (Louis Robie, mgr.) Baltimore, Md., Sept. 28-Oct. 3.

BLACK PATTI'S TROUBADOURS (Voelcae and Nolan, mgr.) Buffalo, N. Y., Sept. 28-Oct. 3, Brooklyn 5-10, Paterson, N. J., 12-14, Hoboken 15-17.

BIG CITY GIRLS (Sheeran's): Troy, N. Y., Sept. 28-Oct. 3.

CITY CLUB (T. E. Miaco, mgr.): Wheeling, W. Va., Sept. 28-30, Cincinnati, O., Oct. 4-10, Indianapolis, Ind., 12-17.

EVERETT BURLESQUE: Montpelier, Vt., Sept. 28, 29, White River Junction, N. H., 30, Franklin Falls Oct. 1, Nashua 2, Augusta, Me., 3.

FARGOLI (Henry Greenwall, mgr.): Philadelphia, Pa., Sept. 21-Oct. 3.

FAY FOSTER: Albany, N. Y., Sept. 28-Oct. 3.

FIELD AND HANSON: Cleveland, O., Sept. 28-Oct. 3.

FLYNN AND SHERIDAN'S BIG SENSATION: Washington, D. C., Sept. 28-Oct. 3.

GILDED WORLD: Philadelphia, Sept. 28-Oct. 3.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): New York city Sept. 28-Oct. 10, Bridgeport, Conn., Sept. 12, 13, Hartford 14, 15.

GAY NEW YORKERS (George W. June, mgr.): Bridgeport, Conn., Sept. 28, 29, Hartford 30, New Haven Oct. 1-3.

HYDE COMEDIANS: Philadelphia, Pa., Sept. 28-Oct. 3.

ISHAM'S OCTOROONS (Isham and Graff, mgrs.): New York city Sept. 28-Oct. 3.

MORRIS TWENTIETH CENTURY MAIDS: Philadelphia, Pa., Sept. 28-Oct. 3.

NIGHT OWLS (Fred Rider, mgr.): Brooklyn, N. Y., Sept. 28 Oct. 3, Providence, R. I., 5-10, Worcester, Mass., 12-14, Lynn 15-17.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Fall River, Mass., Sept 28-30, New Britain, Conn., Oct. 1, Hartford 2 3, Baltimore, Md., 5-10

PHILADELPHIA MAIDS (Norman Moore, mgr.): Washington, D. C., Sept. 23-Oct. 3.

PROCTOR'S VAUDEVILLE: Philadelphia, Pa., Sept. 21-Oct. 3, Brooklyn, N. Y., 5 10, Baltimore, Md., 12 17.

ROOF-GARDEN VAUDEVILLE: St. Louis, Mo., Sept. 28-Oct 3

RICE AND BARTON GAIETY: Detroit Mich., Sept. 28-Oct 3, Rochester, N. Y., 5-10, Philadelphia, Pa., 12-17.

RENTZ-SANTLEY: Brooklyn, N. Y., Sept. 28-Oct. 3, New York city 5-10

ROSE SYDELL: New York city, Sept. 28-Oct 3, Boston, Mass., 5-10.

ROSE HILL FOLLY: Louisville, Ky., Sept. 28-Oct 3.

SAM T. JACK'S BULLFIGHTER: New York city Sept. 28-Oct. 3.

SANDOW: Brooklyn, N. Y., Sept. 28-Oct. 3.

TRELEGAN EXCELSIOR STARS: Orrville, O., Sept. 29, Millersburg 30 Oct 2, Ravenna 3.

TWENTIETH CENTURY SPORTS: Boston, Mass., Sept. 28-Oct. 3.

TONY PASTOR: Philadelphia, Pa., Oct 5-10.

THORNTON'S ELITE: Cincinnati, O., Sept. 28-Oct. 3.

VANITY FAIR (Fred J. Huber, mgr.): Cincinnati O., Sept. 27-Oct. 3, St. Louis, Mo., 5-10, Kansas City 12-17.

WOOD SISTERS BURLESQUE: Providence, R. I., Sept. 28-Oct 3.

WEBER OLYMPIA: Philadelphia, Pa., Sept. 28 Oct. 3.

MINSTRELS.

AL. G

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Lord Tom Noddy in London—Many New Bills —Another Quarrel.

[*Special Correspondence of The Mirror.*]

LONDON, Sept. 18, 1896.

Tuesday has come and gone—and Little Tich and certain of his fellow variety-stagers have taken that former Home of High Art, the Garrick—yea, and have dared to produce thereat a kind of music hall (or plotless) play called Lord Tom Noddy—and *yet* the irreverent invaders

HILDA SPONG.

have not caused London to fall, as many seemed to predict they would! Nor have they, to speak candidly, set the adjacent Thames on fire, as some of them (the invaders) seemed to think was possible. Lord Tom Noddy is no worse—and, indeed, is in some respects better, than many a mixture of this now ubiquitous kind. In fact, the author, George Dance, is really one of the best concocters we have of this kind of fare, as those two huge successes, The Lady Slavey and The Gay Parisienne, testify. Indeed, Dance and the next best (or better) man, Dam, are English Hoyts, so to speak. And, if you ask me, I should doubt whether we should have been so inundated with this formless, but sometimes funny, class of piece but for your Hoyts and such But let that pass.

Lord Tom Noddy, the hero, is an impecunious nobleman—alas, there are such, as many of your own local millionaires' daughters know to their cost. Lord Tom is therefore largely engaged in looking around for an eligible—that is, rich, match. He, being about four feet nothing in stature, of course selects (for the sake of "humor") a damsel of abnormal height, who has a brother some six feet six high, or three inches taller than Lord T.'s own valet. Thus, as you will guess, satire of stature, formerly so common in our old farces and in Gilbert's operas, plays an important part in this new musical comedy. There is, it must be confessed, another strain of "humor" imported into the proceedings, namely, the bluffing of certain persons concerned whose object is marrying for mere money, a matter which is almost as risky as sundry theatrical and variety "speculations" now afoot in this great metropolis.

But, nevertheless (as hereinbefore mentioned) Lord Tom Noddy is not at all a bad specimen of its now numerous kind. A slight "Americanizing" of the moneyed-marriage seeking characters should serve to make this irresponsible play useful on your side—where, if you will pardon my saying so, irresponsible pieces are not altogether unwelcome, judging from the musical mixture your compatriots have sent us—and which our compatriots have amply avenged by sending you some specimens a bit worse. As to this newest departure at the hitherto gilt-edged Garrick, it may be added that Dr. Osmond Carr—erst of Cambridge University, but now music-provider to many a musical playmaker—has done his work well, and that the chief acting successes are made by the aforesaid Little Tich, long ago well known in the States; Mabel Love, an always attractive if not equally artistic actress, recently in your city; Gladys Elliott, also not altogether unknown on your continent; Sydney Harcourt, a really droll comedian, worthy of a better part; and Picton Roxborough, who is the tallest actor we have yet produced outside of giants and similar monstrosities.

Lord Tom Noddy, like many another play, had to sail through troubled waters before it saw the London footlights. For you must know that W. S. Gilbert, the Garrick landlord, objecting to John Hare parting with the lease to the Lit le Tichers, insisted on Hare suddenly going in for heavy alterations, decorations, and repairs, whereby d-lay was caused, and, alas! some bad blood engendered.

Beerbohm Tree, who will presently skip over to your side, pending the opening of his new and apparently very handsome theatre, Her Majesty's, has this week, during his twelve nights' booking at the Islington Grand, seen fit to take up the character of Hotspur as well as that of Falstaff in his production there of Henry IV., Part I. On alternate nights, of course, for even Tree, with all his consuming passion for character-doubling, has not yet essayed to play both parts in one evening. Seing, however, that this feat might be managed by means of a slight rearrangement of the author's text, involving certainly no m re alteration than Tree's present version displays, I am in hope that I shall yet see him attempt this task, even as I once saw that old-time tragedian, William Creswick, perform the parts of Benedick and Dogberry in a revised version of Much Ado About Nothing at the long ill fated and now obliterated Holborn Theatre, some quarter of a century ago.

A highly interesting and picturesque performance of the fiery Hotspur did Tree give us, and in his armour he looked real lovely. I have seldom, if ever, found his voice so rich and strong in characters wherein, as in this case, he had to speak in his own natural tone. But, take it altogether, fine as the performance was, it was not so fine as Waller's Hotspur—in which character the said Waller made what was, up to the time of mailing, the one great histrionic hit of his life. Falstaff and Hotspur are being cleverly alternated with Tree by Louis Calvert, son of Charles Calvert, whose Manchester production of the plays attributed to Shakespeare out-rivaled those of Charles Kean at the Princess's and held the record for magnificence and for archæological accuracy, until there arose in London a party by the name of Irving who swept the histrionic board in this regard.

Speading of Irving, he has been so deeply versed in rehearsing and otherwise preparing for his grand production of Cymbeline at the Lyceum next Tuesday, that he has not been able to go to bed for some weeks. Not that this is any hardship to him, for he is never given to retire to rest before sunrise or so, as many of his friends on both sides of the Atlantic, including yours to command, well know. From what I have seen of these elaborate and costly preparations, I should say that Cymbeline is going to be the very grandest production our good Knight has yet given us. Whether it is, however, because Sir H., being a shrewd judge, holds that Cymbeline is somewhat d'sjointed in interest and at times too much of a "chronicle play" to run long, I know not. But this I know, that in order to prepare for emergencies, his Irvingness hath given orders for certain leading preparations to be set in train for the production of the long promised adaptation of Sardou's Madame Sans Gêne, in which he will play quite a new kind of Napoleon Our own Ellen Terry will represent the name part—"created," as players say, by Madame Réjane who originally played the part in Paris and subsequently in London and on your continent.

Apart from Cymbeline, which, as a Lyceum production, is quite enough to occupy many a dramatic critic and all his available ink for many days, we are in for a very thick first-nighting week. For example, on Monday, there are two important functions—namely, the opening of long, long promised, but very often postponed Brixton Theatre, the foundation stone of which the hereinbefore-mentioned Irving (then plain "Mr." and not "Sir") well and truly laid in the presence and with the full approval of the undersigned some two years agone. The "opener" of the theatre will, Theoplanly speaking, be Wilson Barrett, who will, perhaps, because Brixton is essentially a theological suburb, bring along on Monday afternoon his abnormally successful "religious" drama, The Sign of the Cross. The same play will be enacted at this house for the ensuing fortnight by one of the numerous companies now being run in our provinces by William Greet, who is largely concerned not only with Wilson Barrett's production of the piece at the Lyric, but who is also a leading spirit—both monetarily and managerially—in the aforesaid Lord Tom Noddy spec. at the Garrick, and in many another musical play on the road.

The New Brixton Theatre was privately viewed by sundry specially invited guests this (Friday) afternoon, when it was found, as I foreshadowed—when I solitarily examined the place long ago—that it is really one of the most beautiful little theatres in or near our metropolis

After recovering from the "Cymbelining" at the Lyceum on Tuesday, we shall have to turn up at the Princess's on Wednesday to sample the Anglicized adaptation which George R. Sims and Arthur Shirley have prepared of Les Deux Gosses. Sims and Shirley call it, up to the time of mailing, Two Little Vagabonds—but inasmuch as there is just rife talk of a prior claimant to this title, some other name may have to be found.

On Thursday, unless postponement intervenes, we are to go to go to yet another first night, namely, that of Mr. Martin, which Manager Charles Hawtrey has written for use at his (or his backer's) theatre, the Comedy. After this we shall have quite a lull—of one solid day; and when we (whose mission it is to write of new plays) have got our respective notices off our chest, we shall be bidden on the Saturday to the Prince of Wales's, whereunto Arthur Roberts returns to reappear in H. J. W. Dam's new play, which will, I find to-day, in all probability be called either The Skirt or The White Satin Frock. The eccentric Arthur will in this play represent a more or less wary detective, who is pledged to find a certain compromising document concealed in some sort of feminine article of attire as indicated above.

The Co-Respondent, a clever four act comedy, adapted by G. W. Appleton, who is not altogether unknown to Americans, from his novel of the same name, was this week brought from the provinces to the new and beautiful Borough Theat e, Stratford-atte-Bowe where, according to Chaucer, they spake French "full fayre and featouslie." Appleton's play is, of course, well written as to its language, and morever it has an excellent plot, which albeit starting on the somewhat ancient lines of certain couples being compelled by will to marry whether they will or no, soon develops quite a novel turn. For be it noted that, acting on legal advice, the said couples, in order to secure their respective shares of the big legacy involved, get married at a registry office on the strict understanding that they will part at once and will subsequently sue for a divorce in order that each may marry the the one he or she really prefers. Presently, with a view to facilitating the divorce proceedings, a co-respondent has to be put up. A genial light comedy friend undertakes—in all innocence—to play the part; and it is this awkardly-placed friend's complications and muddles that form the chief episodes of this right merry piece. It is brightly played by Mr. and Mrs. Frank Wyatt and company, who will continue touring with it. I dare say you will see this lively affair in America anon.

I observe that certain London papers are contradicting the st-tement I made in THE MIRROR and in certain of our journals to the effect that J. S. Clarke had fixed up a farewell American tour. My information in this connection was not mere hearsay. I had it from Wilfrid Clarke, the son, who stated that he had given up his English tour so as to accompany his father on the above-named farewell expedition. And, what is more, I had the information by letter from young Wilfrid's provincial business manager.

Drury Lane will reopen to-morrow, Saturday, for the first time since poor Augustus Harris's death. The new lessee is, as I have told you, John Coleman, an old-time actor-manager, who in the past ran whole circuits of provincial theatres, and subsequently fell upon bad times. In these, however, honest John manifested such indomitable pluck and fortitude that he grappled many friends unto him with hooks of steel, and all, or all who are at all worth considering, wish him well. His production will be The Duchess of Coolgardie, a Westralian drama apparently resembling in some measure Charles Reade's drama, It's Never Too Late to Mend. This last was, strangely enough, originally produced at Old Drury in the early fifties, when it bore the name of Gold, which, also strangely enough, was the title first given to The Duchess of Coolgardie, until I drew Coleman's attention to it. This play will serve to introduce to us Australia's youngest leading lady, Hilda Spong, whose picture accompanies this screed. Miss Spong was born in this city, and is the daughter of W. B. Spong, the well known scenic painter. Her first appearance was made with the Brough and Boucicault company in Australia, and her initial hit was scored at Sydney as Titania.

Rehearsals are proceeding merrily for Edward Rose's adaptation of Stanley Weyman's Under the Red Robe, which play is to be the first venture of Cyril Maude and Frederick Harrison's management of the Haymarket, beginning on or about Oct. 15. Cyril Maude and his gifted wife, Winifred Emery, have fine parts. So has Herbert Waring, who is one of our strongest actors, as was proved especially by his Sir Bruce Noel in The Masqueraders, and his Black Elphberg in The Prisoner of Zenda, in both of which he divided the honors with Manager G. Alexander. By the way, from what I have just read in the latest MIRROR to hand of the plot of the new play, An Enemy to the King, recently produced in your city, I should say it rather discounts the story of Under the Red Robe. Don't you think so?

Charles Wilmot, who is proprietor of the Olympia, which he built, and managing director of the Grand, which he also built, is still fighting H. J. Leslie, and H. J. Leslie is fighting him, as to the aforementioned house. Leslie essayed to take the theatre and paid Wilmot one hundred pounds sterling by way of deposit. Anon, however, Wilmot, for certain reasons of his own, refused to proceed with the Leslie and Co. contract. Leslie and Co., on Monday, proceeded, as per the said contract, to take possession, but were forbidden by Wilmot and his retainers. Matters speedily grew volcanic, and yesterday the Leslie contingent fired in a writ for damages through being forbidden possession, so as to produce their grand production of The Pilgrim's Progress, already described by me. It seems that Wilmot has had an offer, meanwhile, from another syndicate also anxious to present a Pilgrim's Progress play! Also a comic opera combination is desirous of securing the house. It is a pretty little quarrel, as it stands; and at the moment of mailing both Leslie and Wilmot assure me that they intend to fight it out to the bitter end, or even further.

GAWAIN.

DRAMA AND MUSIC OF ITALY.

[*Special Correspondence of The Mirror.*]

ROME, Sept. 17, 1896.

In some theatres in Italy Summer is the favorite season for dramatic work, as Winter is the acknowledged season for opera. Florence is one of the towns that has enjoyed and is still enjoying a most brilliant Summer season. It is rendered unusually brilliant, this year, by the reappearance of Tina di Lorenzo, the most attractive and irresistible star which Italy now has, Duse being absent. Pasta, great and popular as he ever is, has a trump card in Tina, as she is called by her intimate friends, and he has made her his partner, instead of a salaried actress, to ensure her permanence with him. Her name is sure to fill the house whenever it is seen on the bills. She has wondrously improved of late, not only in acting, but also in appearance. She was always pretty, she is now handsome. Her latest creation is Magda, to which, like every actress who attempts the part, she gives a reading of her own. Pasta is perfect as the pastor. It is not often you see stars like these two playing together, and I assure you it is a perfect treat.

Another young actress of whom great things are said, and for whom great things are hoped, is Giannina Udina. She is young, and very pretty, with magnificent black hair, which gives a singularly pensive look to her face. Her figure is slight and flexible. She is of a very nervous temperament, and speaks so rapidly that it is sometimes difficult to follow her in her very excited moments. As Katherine in The Taming of the Shrew, she is almost perfect—for here her nervousness stands good for her. She can sing, also, and this is another point in herfavor. Singing may not often be required, but it is sometimes, and when a leading lady can do her own singing it is decidedly an advantage.

Ermete Novelli is playing his repertoire in Venice, and Ermete Zacconi is having a rest. Here are two actors whom you should know. Zacconi has now added Stringberg's Father to his repertoire. It is not a pleasant piece, but Zacconi made so great an impression in it that he was recalled six times at the conclusion of the piece.

The Italian Government tries to encourage the drama in Italy by offering prizes for a tragedy, drama, comedy, etc. This year only one drama has been sent to the committee—Unfaithful, by Bracco.

A tragedy has also been sent in hope to win the 1000 francs offered for it. This sum has nothing to do with the royalties when the piece is played. If it be worth anything you shall hear of it, be sure.

I am very sorry to say that there is very little hope of young Salvini's return to the stage for some time. He is most dangerously ill with an intestinal tuberculosis. His father attends to him with most loving care. They are at Naglioli, near Siena.

Duse was seen in Milan last week. She was taking a drive around the town while waiting for the train to steam her away again. As usual, she refused to see anyone—not even her most intimate friends. It is said that she intends coming to Rome this Winter to give a series of performances at the Valle Theatre. What a treat we are anticipating! One of her new pieces will be Tenailles, by Hervieu, which she saw when she last passed through Paris.

Gabriel d'Annunzio is writing a play for the Paris stage. He finds writing in French more lucrative than writing in Italian. His style, I may add, is essentially French—and he is more appreciated by the French than he is by his own people. The name of h's play is A Dead Town.

A piece of news which even the French may not know: Molière's Cocu Imaginaire was taken from a still older Italian Comedy, called Horned, for an idea. Even Molière was a plagiarist, you see. Oh! rare King Solomon, do you not teach us that there is nothing new under the sun?

The oldest scene painter in Italy is dead. His name was Sala. It was he who gave a new impetus to scene painting in Italy.

The celebrated prima donna, Minnie Hauk, who is American, as you know, has been sitting to the great German painter, Eucke, for a scene in Carmen. The whole pictute is beautiful, but most beautiful of all is Carmen, who wears a rose in her glossy black hair and another in her belt. Madame Minnie Hauk is now the Baroness von Hesse Wartegg, and when she sings it is only for charity.

I am glad to say, that after the successful results of the trial recitation classes at the Santa Cecilia Academy, a decree has been signed to make the classes permanent. The great actress, Virginia Marini, is engaged as directress at a salary of 4000 francs a year. She has a second teacher and also three male teachers. Recitation and acting are taught, including reading, pronunciation, and exercises in memory for the first year. During the second year, scenic art and gesture are taught, also character interpretations, and public and private experiments. Third year, the same as the second year. Diplomas are awarded after the third year. The classes are opened daily and the pupils must attend them all, whether they take part or not. Their absence will be recorded in a special registry. No pupil may appear in public or private performances Aoutside the cademy. Pupils are punished by admonitions, suspension, and expulsion, according to the faults committed. Experiments are made four times a year, and once a year there is a public performance, to which the Government and town authorities are invited. Pupils intended for the lyric stage may frequent the recitation classes. The costumes required for the public performances of the pupils are provided by the Academy. Diplomas or prizes are conferred by a committee chosen for the purpose. The age for entering is from twelve to twenty for women, and from fourteen to twenty-two for men. Every candidate must be provided with a certificate of birth, vaccination, and good conduct.

I have been frequently asked for the address of recitation classes in Rome. This is my answer: A finer chance to learn how to pronounce Italian correctly cannot be found, and extra facilities will be granted to foreigners who may not be able to go through the whole course of teaching. As an elocutionist Virginia Marini is at the top of the profession.

In my next letter I shall be able to give you an account of the celebrated Neapolitan festival of popular song called Piedigrotta. It is particularly interesting because the history of Neapolitan song is the oldest on record. Neapolitan song also is more orginal than any other in Italy. The origin of Neapolitan song is so old that it cannot be traced to any definite date. It is lost in the fogs of past ages. Even its traditions have been overcome by the progress of art, which is in direct opposition to popular sentiment and expression. National Neapolitan song may be traced up to the eleventh century; but there we are stopped. However, all the popular songs then known have been published in an elegant album by the great musicologist, Chilesotti. By studying these songs, we may come to a good conception of what the popular music of the period was like in Naples and in Italy.

Bellini had a large collection of old Sicilian songs, which he was fond of singing and humming to himself, and who knows how many of those forgotten notes may not have undergone transformation under his divine inspiration. Unfortunately, after Bellini's death, no one could find this precious collection of old songs, and all hope of ever finding it seems to be lost. Neapolitans sing songs which have never been published, which they have never learnt, which seem to be born with them; songs whose origin is unknown to all, and will, most likely, ever remain unknown. They are mostly monotonous—a kind of recitative or humming tune on one note, very different from the modern songs composed by our masters for the prize of Piedigrotta. More anon.

S. P. Q. R.

THE SEASON ON THE HAWAIIAN ISLANDS.

[*Special Correspondence of The Mirror.*]

HONOLULU, Sept. 6, 1896.

The Elsie Adair company left here last Wednesday en route to the Orient. With them goes the best wishes of all Honolulu people, as they have made many friends while here.

The Australian Trilby company passes through here next week on their return to America, and play one performance here.

Friedlander and Gottlob's advance representative will be here shortly to complete arrangements of the appearance of the Frawley company in November.

In amateur circles, Annis Montague (Mrs. Turner) is working hard with Il Trovatore, and Mrs. Dimond is arranging to put on Robin Hood.

A neat little book from Harry Corson Clarke has reached me, showing him in his principal parts.

CHARLES DILLARD WILSON.

NOTES FROM ABROAD.

Cora Urquhart Potter has inaugurated in Australia a new style of hair-dressing for women.

Franklyn McClay, who has scored in England in The Sign of the Cross, is to marry Grace Warner.

Sarah Bernhardt appears as Camille to reopen the Paris Renaissance Thursday.

Léon Daudet is writing a new play, La Conseillère, to open the Paris Odéon season Wednesday.

John Coleman's production, The Duchess of Coolgardie, reopened Drury Lane Sept. 19 and introduced to London the Australian actress, Hilda Spong.

Playwright Louis N. Parker is at Hornwald, Alsace, writing a new play, The Mayflower, for Daniel Frohman, in which Felix Morris will be seen

The stock company of the Berlin Theatre is to play at Moscow eight weeks each Spring hereafter.

Ernst von Wolzogen, the novelist, has written a new comedy, A Written Leaf, for the Berlin Royal Theatre.

Catilini, an early drama by Ibsen, never performed, is to be done in German.

The new Theatre des Westens, Berlin, has a green-room arranged like the saloon of a steamer, and a room for the press representatives, where authors, managers, and players may meet.

Mlle. Ludwig's physician has forbade her reappearance at the Comédie-Français until Spring.

Jean Aicard and Albin Valabrèque have submitted a new play, Don Juan fin de Siècle, to the Paris Odéon.

The Paris Gymnase reopened last week with Le Famille Pont-Biquet, and the Vaudeville with Lysistrala.

Jules Lemaître has returned from Switzerland to Paris with two new plays, which have not yet been placed.

The Czar and Czarina will attend the Paris Opéra, Oct. 7.

Gilbert Louis Duprez, the French tenor and composer, died at Possey, Sept. 22, aged eighty-nine years.

Majajie, the queen of the Woodbrush tribes of South Africa, has died at the age of one hundred and twenty years. She is said to have been the original of H. Rider Haggard's "She," familiar to reader and playgoer.

Emma Eames is in Paris preparing for her American season. Herr Kneise is instructing her in the Bayreuth traditions concerning Elsa and Sieglinde.

Georges Mathieu and Jules Lecocq have written a new vaudeville, Les Girouettes, for the Paris Dejazet.

Louisa Marshall, the last of a well-known English theatrical family, has died in London, aged seventy years.

Adelina Patti has received a royal command to visit Balmoral, Oct. 10.

TELEGRAPHIC NEWS

CHICAGO.

Business Excellent at All the Theatres and Prospects Good—Hall's Chat.

(*Special to The Mirror.*)

CHICAGO, Sept. 28.

All of the local theatres are now open, with the exception of The Tivoli, which closed its doors for a week last night. Managers Morganroth and Edwards have presented five light operas in the pretty house, and have presented them capitally, but business did not warrant a continuance of the policy, and the theatre will be reopened next Sunday with a high-class vaudeville show, giving us one more variety house.

The season at the Columbia last night was inaugurated by Gay New York, presented by Walter Jones, David Warfield, Lee Harrison and an excellent company. There was an immence audience in attendance last night and the show "went" like a whirlwind, even though we are not familiar with all of the plays travestied. It is surely in for a profitable run.

The Forty Club's first dinner of the season will occur at the Wellington to-morrow evening, and promises to be a great affair. John W. Ransone will address the club as Senator David B. Hill, and there will be present as club guests Henry Guy Carleton, E. M. Holland, Joseph Holland, Fritz Williams, Thomas Q. Seabrooke, Edgar L. Davenport, H. M. Pitt, Walter Jones, David Warfield, Lee Harrison, Otis Skinner, Fred Moseby, Richard Golden, Charles A. Gardner, Joseph J. Buckley, Major Moses P. Handy, and Gus Kline.

At McVicker's to-night, after two big weeks of A Social Highwayman, E. M. and Joseph Holland presented for the first time on any stage Two Men of Business, which production the author, Henry Guy Carleton, has been directing for a fortnight. It scored a distinct success and will, I think, rank with the author's other successes. Both artists are well fitted with parts, and Two Men of Business will be a great addition to their repertoire. The Hollands remain two more weeks, and then comes the Chicago favorite, William H. Crane, in His Wife's Father. During his engagement he will no doubt bring out Fortune's Fool, his new play by Martha Morton.

I have had some queer professional callers at my police court, but the record was broken last Friday when Stanley De Lonzo, otherwise Dead Shot Harry, called, with four gally caparisoned bucks and one squaw, to present the compliments of Davis and Keough, of The Great Train Robbery, at the Alhambra. My own "Indians" about the court were greatly excited.

Otis Skinner to-night gave another proof of his claim upon the title of "the best romantic actor of the country," when he gave the first production of his new play, A Soldier of Fortune, at the Grand Opera House. It was a great success, and will be one of his strongest cards. He closes his engagement here this week, and will be followed by Chimmie Fadden, which is now being heralded by lurid postal cards from G. Bowles, direction of F. McKee.

"Punch" Wheeler has a new anatomical melodrama entitled "The Liver of Minneapolis," which he says will discount The Pulse of New York, The Lights o' London, and The Heart of Chicago. He has already engaged little Daisy Pille for the soubrette role.

Richard Golden came to Chicago a confirmed silver man. He played Gaspard in The Chimes of Normandy at the Tivoli last week, and will now go into the gold trust.

Thoroughbred is drawing large houses to Hooley's, and this is its last week. It will be followed by the Empire Theatre company, which opens next Monday in The Benefit of the Doubt. Fritz Williams, who just came on here for the Chicago engagement of Thoroughbred, returns to New York next Sunday with his charming bride.

Lincoln J. Carter has, in The Heart of Chicago, produced for the first time at the Lincoln last week, the best melodrama he has ever written. He has, moreover, an exceptionally good company. When he plays in New York there are managers who are likely to bid high for the leading heavy man, whose name I do not recall, but who is a capital actor.

I had two unique cases in the police court last week. One man was charged with "embezzling" half a dozen pairs of frogs' legs, and another was accused of stealing a door-mat. The defence of the latter was that the door-mat had "Welcome" on it. One other man, charged with vagrancy, wore a button upon which was the inscription: "If you love me, wink." I didn't love him and I didn't wink. I just fined him $50.

Grattan Donnelly's new melodrama, The Woman in Black, superbly mounted and well cast by Jacob Litt, had two big houses at the Alhambra yesterday. Over at the Academy of Music, the other Jacobs House, Carrie Lamont and Gus Bruno opened well in the latest version of The Pulse of New York.

Herbert Stone, of this city, has published in book form the clever "Artie" sdetches of George Ade, the brilliant "story man" of the *Record*, who is so widely known in the profession. McCutcheon's inimitable outline sketches dot the book. To me "Artie" is a greater creation in the tough line than Chimmie Fadden.

Charlie Gardner had two great houses over at the Haymarket yesterday in his big revival of his old success, Fatherland.

At the Lincoln Florrie West is the card this week in her bright play, The Bowery Girl, and over at Hopkins's West Side Theatre J. C. Lewis, Frank McNish, and Sadie Hasson are presenting Si Plunkard.

Olaf Swanson caused the arrest of James Duggan the other day, and James was brought before me on a charge of assault. I looked at Olaf's black eye and asked: "What did Duggan do to you?" And he never smiled, but told his tale of woe. Regards to Roland Reed and Herrmann.

The drama this week at Hopkins's South Side Theatre is Master and Man.

Will O. Wheeler was here all of last week doing good work in advance of In Gay New York.

Lee Harrison will go up on South Canal Street this week to look for a new Hebrew hat. He wants one of the little "fried-egg derbys"—one of those which might properly be called "the crime of '73."

There came to me one day last week, carefully wrapped, a small ebony elephant, from Poona, India, the gift Colonel Charles Porter de Garmo-Gray, the boy millionaire. He is now on the Coast.

My noble German friend, Herr Gustav Luders, composer of "The Midway Plaisance Medley," "The Cavalry Charge," which Sousa plays, and two or three light operas, has left the Schiller, where he has led the orchestra since the house was opened. He had an offer to stay there, but he proposed looking elsewhere rather than leading for vaudeville. He's an artist in his line, is Gustav.

Frederic John Maguire sends me from Gotham, for the soubrette album, the name of June Rose Vingot. W. T. Leckie, of Dowagiac, Mich., contributes Joy Flowers.

Ned Jack passed through here the other day and reports that Harry A. Smith, Roland Reed's new treasurer, is only $863.41 short up to date. He may have to act it out unless he can discover the shortage.

Business is excellent at all of the theatres, and the prospects are surprisingly good

"Biff" Hall.

PHILADELPHIA.

Proctor's Novelty Company to Disband—This Week's Attractions—Gossip.

(*Special to The Mirror.*)

PHIALDELPHIA, Sept. 28.

The season thus far has been much better than was expected some time ago. A few attractions have done well, and, as a general thing, expenses have been covered at all our places of amusement.

Proctor's Big Novelty company disbands Oct. 3. Their opening was a big hit, and introduced the finest vaudeville programme ever given in this city at a single entertainment, but the houses fell off nightly, one performance attracting only $38. The management wisely concluded to give the company a chance to secure engagements elsewhere. Ezra Kendall, of this company, will appear at the Standard, New York, and then goes on the Keith circuit. This is Proctor's second week at the Chestnut Street Opera House, and it is said George Lockhart's elephants are eating up the receipts. For coming week, Chevalier and his vaudeville company.

Fregoli at the Park Theatre has captured the town, and is playing to capacity for second week. He is a wonderful artist, and fully deserves his great success. Miss Philadelphia follows Oct. 5 for two weeks, with an entire new cast, including Willie Collier and wife, John W. Hyams, Inez McCusker, Budd Ross, and Joseph Coynes, who enacts Andy McCullum's role of William Penn, Sr.

The Old Arch Street Theatre is to be opened Oct 31 by Joseph Tressi with an English pantomime that will give employment to 100 people. Cinderella will be the opening card.

Hoyt's Black Sheep at the Chestnut Street Theatre is in its second week, and continues here for two weeks longer. Otis Harlan, the central figure of the play, has made a big hit. The Lady Slavey follows Oct. 19 for two weeks.

Professor Kellar inaugurated the season of the Broad Street Theatre this evening to a large and fashionable audience. His entertainment is of the refined order, full of startling and mystifying acts. He gives seven full stage illusions, besides his entertaining magic exhibition. Mrs. Kellar created a sensation in her beautiful act, "The Queen of Roses." For coming week, The Heart of Maryland, to remain four weeks.

The Walnut Street Theatre has "a good thing" with Peter F. Dalley, his opening to-night being large and well received. The auction room scene is very amusing. The bookings for October are May Irwin 5; Sunshine of Paradise Alley 12; Sporting Duchess 19, two weeks.

Harry Davenport made his initial bow to-night at the Girard Avenue Theatre as Arthur Hinsdale in The Professor, supported by Lillian Lawrence, Robert Drouet, Joseph B. Everham, Emma Maddern, L. A. Friedenberg, Margaret Dale, Cora Williams, Sydney Booth, and Edwin Holt. The production fully deserved the applause accorded it, as well as the large representative audience present. Young Mrs. Winthrop, by the stock, for week of Oct. 5.

Forepaugh's Theatre has been exceedingly fortunate in their selection of popular plays. The Marble Heart is excellently rendered by the stock company to large business. Wife for Wife Oct. 5.

To-night is bicycle night at the Grand Opera House, with a distribution of silver souvenirs to the ladies. Imagine the spacious lobbies and halls filled with a thousand cyclers, and you have the scene going on to-night to welcome The Merry War, as rendered by the excellent Castle Square Opera company, which has given so much pleasure and satisfaction for the past five months, and now remains here as a permanent organization, having secured from Tissot the remaining time of his unexpired lease. For Oct. 5 Aida.

A benefit for the Kensington sufferers will be given afternoon of Oct. 1 at the Grand Opera House, and the programme includes every star and combination of note now in the Quaker City. This benefit originated with the *Inquirer*.

When London Sleeps, with James H. Wallick's company, opened to-night at the People's Theatre for week. Joseph Murphy in two of his plays comes Oct. 5; Murphy and Mack 12; George W. Monroe in A Happy Little Home 19.

Damrosch's season of grand opera at the Academy of Music is fixed for Dec. 14. All the boxes have been taken, with three added from last season, making fifty-five in all. The subscription to the guarantee fund is still going on, with prospects of making the operatic season self sustaining.

New Egyptian Hall, on Chestnut Street, above Fifteenth, will open Oct. 3 as a permanent exhibition of magic by Professor Edward, assisted by Misses Frances and Margaret Ludlow.

The steamer *Republic*, running all Summer to Cape May, with variety acts, etc., as a special feature, is in the hands of a receiver for a $65,000 debt.

Bookings at the Chestnut Street Opera House are Stuart Robson for week of Oct. 12. Nancy Hanks, a new farcical comedy, with Anna Boyd, Frank Tannehill, Jr., and Ignacio Martinetti, 19; Herrmann, 26.

John W. Isham's Oriental America holds the week at the National Theatre. The company includes sixty-five people, presenting farce, ballet, spectacle, and forty minutes of grand and comic opera. Bookings are The Great Train Robbery, Oct. 5; Fallen Among Thieves, 19; Rising Generation, 19; The Great Diamond Robbery, 26.

Tony Farrell, after playing a week at the People's Theatre in the Kensington district, jumped to-night to the Standard Theatre. Garry Owen is well received by a good paying audience. Daniel Sully in The Millionaire comes Oct. 5 for a week.

Dumont's Minstrels at the Eleventh Street Opera House are nightly doing a good business. Popular prices and two matinees weekly.

J. K. Emmet is one of the features this week at Keith's Bijou Theatre, assisted by his own company in the new one act comedy Fritz in Clover. John D. Gilbert, comedian, formerly with Henderson's spectacular comedies, is also here for the week.

Manager William J. Gilmore, sole owner of the Auditorium and lessee of the Park Theatre, is in excellent humor, as both houses are doing a splendid business. The Park Theatre will likely be sold by the Fleishman executors at public auction next February, subject to the present lease.

Robie's Bohemian Burlesquers are booked at the Lyceum Theatre week of Oct. 5.

W. G. Stewart, the new baritone of the Castle Square Opera company, has made an excellent impression, and is a valuable addition to the organization.

Early Birds Burlesque company come to the Kensington Theatre Oct. 12 for a week.

S. Fernberger.

WASHINGTON.

The Celtic Queen, Chimmie Fadden, and Myles Aroon Rule the Town.

(*Special to The Mirror.*)

WASHINGTON, Sept. 28.

Maggie Cline on her appearance to-night in On Broadway drew a large audience to Albaugh's Lafayette Square Opera House. The Celtic Queen was given a rousing reception, and scored a positive hit. Her songs, "Throw Him Down, McCloskey," "Arrah Go On," and others were repeatedly encored. That other Hibernian exquisite, John G. Sparks, came in for a great share of recognition in a strong character part. The company is one of prominence, and Ben T. Ringgold, Harry B. Bradley, Jerry Hart, Fred W. Peters, John T. Burke, George W. Howard, Jerome Stansill, Beatrice Morgan, Isabel Waldron, Alice Thill and little Helene Thill render first-class support. The Broadway Quartette furnish some creditable singing. De Wolf Hopper in El Capitan comes next.

Chimmie Fadden's first visit occurred to-night, and judging by success achieved, he will come again. Rapley's New National Theatre holds a large and delighted audience. Charles H. Hopper's interpretation of the Bowery Boy made a ten-strike. Marie Bates furnished a finished piece of character work as the inebriated Irishwoman, Mrs. Murphy. Praiseworthy mention must be made of the clever individual work of Barney Reynolds, Sidney Price, George Nash, Will Cowper, John Flood, W. H. Sheldon, Harry L. Rawlins, J. R. Furlong, Beth Franklyn, Fanny Denham-Rouse, Kate Dale, and Irene Viancourt. Lillian Lewis follows.

The Black Crook in all its original brilliancy, elaborate presentation, startling mechanical effects, and gorgeous scenic environment, opens what looks like an immense week at the Grand Opera House. The house is crowded in every corner, and the production deserves a like condition throughout the engagement. Frederick Melville gave a strong performance of the exacting title role, and Lillian Harper makes an attractive and vivacious Carline. The introduced specialties are novel and interesting. The Lion's Heart comes next.

Andrew Mack in Myles Aroon faced a houseful of warm friends and admirers on the commencement of his week's engagement at Rapley's Academy of Music. The clever Irish comedian met with a warm welcome and his numerous songs were received with great favor. An excellent company, headed by Quennie Vassar, who was the recipient of many honors, gave the play an admirable interpretation. Murray and Mack in Finnegan's Courtship follows.

Myron W. Leffingwell and Effie Darling, favorites with the audiences at Whitesell's Bijou Family Theatre, return this week, presenting A Summer Girl to good houses, both afternoon and night. The Vitascope, which has been a great attraction, remains, presenting a new set of pictures. The favorites of last week's display were the third act finale of Hoyt's A Milk White Flag, Annabelle Sun Dance, The Fireman's Rescue, Ocean Surf, Indian Short Stick Dance, and the May Irwin and John C. Rice kissing scene. Old Dan Tucker company comes next.

The attractions this week at Kernan's Lyceum Theatre comprise Flynn and Sheridan's double white and black company. The Big Sensation, commencing the week to a crowded auditorium Hyde's Comedians and Helene Mora follows.

The benefit tendered to Annie Lewis, Friday afternoon, at Rapley's Academy of Music was a success, and the occasion will enable the little Washington actress to spend some months in the dry climate of Colorado, which her physician recommends in the hope of restoring her to health. The programme included Frederic Bond, Edward S. Abeles, and Marion Giroux, in scenes from the third act of My Friend From India; Edgar Ely and Georgia Gardner, of the Baldwins' company, in the comedy sketch, A Wife's Stratagem; Joseph Hart and Carrie De Mar in songs and interlude; Robert E. Graham and Emma Salsbury Southard, of the American Girl company, in The Old, Old Story; the Washington Trombone Quartette, Chris Arth, Jr., Carl Neuman, Carl Thierbach, Jr., and Fred Muhlhausen; Carrie Prior, dancing soubrette; Louise Truax, of Baldwins' company, in whistling specialty; Al Leech, comedian; Fleurette, danseuse, and Frank Gardner, in eccentric dancing and imitations; all of Joseph Hart's A Gay Old Boy company; Zela, the contortionist, and Harry Ward, monologue artist, from Barlow Brothers' Minstrels; the Dutch Dugans, Fields and Wooley, and the Irish songstress, Nellie Waters, from T. E. Miaco's City Club company.

John T. Warde.

CLEVELAND.

The Mandarin to be Tried at the Euclid Next Monday—Current Bills.

(*Special to The Mirror.*)

CLEVELAND, Sept. 28.

The past week was a most remunerative one for the attractions holding forth at our theatres.

A fine audience was present at the Euclid Avenue Opera House to-night, where Robert Mantell opened a week's engagement in Monbars, which will be presented to-morrow evening and at the Wednesday matinee. The Face in the Moonlight and The Corsican Brothers will be played the rest of the week. Next week, Smith and De Koven's new comic opera, The Mandarin.

Clay Clement faced a large audience to-night at the Lyceum Theatre in The New Dominion, and will give two productions of The Bells during the week. Next week will be divided between A Boy Wanted and O'Dowd's Neighbors.

The Cleveland Theatre has for its attraction this week Shannon of the Sixth, which is favored with a large house. The Hustler comes next week.

Fields and Hanson's Drawing Cards, which includes a lot of clever people, opened a week's engagement this afternoon at the Star Theatre to the capacity of the house, and the audience this evening was equally large.

The usual weekly meeting of the Managers' Association was held at the Cleveland Theatre last Friday.

William Craston.

CINCINNATI.

The Walnut Opens Next Monday—Current Attractions at Other Houses—Notes.

(*Special to The Mirror.*)

CINCINNATI, Sept. 28.

The Grand Opera House has for this week's attraction Robert Downing, who is supported by Eugenia Blair and a good company. He appeared to-night in Putnam, a Son of the Revolution, which was received with much enthusiasm. During the week In Search of Happiness, Ingomar, and The Gladiator will be produced. Lillian Russell follows in An American Beauty.

Heuck's presented Down in Dixie to two large audiences yesterday. Milt G. Barlow and two pickaninny bands furnish merriment in plenty. The play depicts Southern life and customs.

The Fountain Square has a revised and up-to-date version of The Hustler, under the direction of Davis and Keogh. James R. Glenroy, Dan Mason, William Gardiner, James Bradley, Maude Winston, and Mabel Craig are in the company, with many others.

Madame Neuville and her son, Augustin, are the dual stars appearing at Robinson's this week in the melodrama, The Boy Tramp. They assumed the parts of Mildred Earlston and Jack Sharpe, respectively. The latter part of the week Augustin Neuville's new play, Cell 22, will be presented.

Vanity Fair is the name of the spectacular play that is holding the boards at the Star. There are all sorts of specialties, and the per-

MR.
CLAY CLEMENT
BARON GOLDSTAUFFER in "THE NEW DOMINION." MATHIAS in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

formance seemed to greatly please the good-sized houses on Sunday.

The formal opening of the Walnut Street Opera House occurs next Monday night, when Robert B. Mantell begins an engagement there in repertoire.

Innes's Concert Band, of New York, will give two concerts at the Pike on Oct. 25.

Sousa's Band will be at Springer Hall during the Winter.

The *Times-Star* has made arrangements with the Down in Dixie management to entertain its newsboys on Wednesday night. The gallery will be reserved for them on that occasion.

The Edison Vitascope will be continued at Heck and Avery Museum another week.

The Lost in Egypt Company, which played Heuck's last week, are stranded and destitute here. Their manager, Fred Bradbury, has been arrested.

The Bellstedt-Ballenberg Military Band gave a concert at the Zoo yesterday, and at the Lagoon the season is still in full swing.

WILLIAM SAMPSON.

BOSTON.

Robert Hilliard Opens in The Mummy--Great Success of Les Deux Gosses.

[Special to The Mirror.]

BOSTON, Sept. 28.

Again it is the Park which has the conspicuous theatrical novelty of the week in Boston. Robert Hilliard begins his second starring tour in this city with the first performance in this country of The Mummy, which promises to be as successful here as in London.

Lewis Morrison opened at the Bowdoin Square to night in his perennial Faust, which has never known a small audience when presented at that theatre. There has been some talk of giving a performance or two of his new play, The Indian, but that has been abandoned, and Faust will be the attraction of the week.

Herrmann is in Boston for the first time in three years, and the Hollis Street Theatre had a tremendously large audience to night in honor of the performance. The programme was almost entirely new and showed the magician at his best, while the color dances of his graceful wife were far ahead of anything shown in Boston.

Manon is the third opera of the season at the Castle Square, and was presented to-night with a cast entirely different from that which gave it here a little over a year ago. J. K. Murray and Clara Lane were seen to special advantage. In fact, Miss Lane had the first really good chance she has had this season.

The Two Little Vagrants (Les Deux Gosses) has caught the fancy of the public at the Museum in a most emphatic manner, and the prospects are that its run will extend with prosperity until late in November. The hits of the piece are made by Jessie Busley and Minnie Dupree, whose success in portraying types of urchin life is remarkable. The entire cast is of unusual strength, and Edward J. Morgan gives a repulsive bit of character acting in his death scene which is not to be forgotten by those who once see it.

Siberia is a favorite melodrama in this city, and the fact that it has not been presented in Boston for two years makes certain a successful week at the Columbia. The cast is unusually good and the play is mounted in superb style.

The Old Homestead is nearing the end of its long run at the Boston, and announcement is made that Denman Thompson may not again be seen here as Uncle Josh. The business continues to be exceedingly large.

The Sunshine of Paradise Alley will only be seen at the Tremont a fortnight longer, and the piece will go away from Boston having a decided popular success placed to its credit. Many have gone to see this piece who have never attended the theatre before, and all have been delighted.

His Absent Boy was called in at the end of its season at the Park. It was not deemed wise to continue it longer after its reception in Boston and Henry E. Dixey, the star, has received a flattering offer to appear at the Alhambra, London.

Robert Hilliard and his bride arrived in Boston some days in advance of the opening of his season at the Park and received many congratulations from his friends in this city. By the way, Jack Hirsch did some unusually clever press work in advance of Hilliard and got more pictures of his star in the Boston papers than any man to play in this city for months.

One night last week Manager Jay Hunt of the New Grand Theatre was awakened by a vigorous pulling of his doorbell. It seemed that a woman had left her hand-satchel under her chair at the theatre and had gone away and forgotten it. Mr. Hunt told the woman to call at the theatre in the morning and he would have it looked up, but she would not be put off and when she explained that the bag contained $1800 and a bank book, Mr. Hunt arose and went to the theatre, where everything was found in safety.

The sale for Symphony concert tickets was held all last week and the premiums which were brought were most gratifying. For the Saturday evening concerts the highest premium was $50. One speculator received $15,000 worth of orders and all the others had large commissions to fill.

Louis Miller, of the Castle Square Theatre company, was one of the witnesses in the Conant case in the Municipal Court last week. He occupies a room in the house where the discordant couple live.

W. A. Gaston, counsel for Mrs. Emma M. Stokes, C. H. Pattee, the executor named in John Stetson, Jr.'s contested will, J. G. Stetson, counsel for John Stetson, Sr., and Mrs. Stokes appeared before Judge Grant, of the Suffolk Probate Court, last week in relation to a movement to have Mr. Pattee appointed special administrator of the estate of the dead manager in conjunction with special administrator M. O. Adams, pending the termination of the will contest.

Margaret Vicci and Clara Geranica would make capital names for "Biff" Hall's list of soubrettes, but unfortunately these nice names belong to young ladies who were arrested for shoplifting in Boston last week.

Scribner and Smith's wagon circus stranded at Danvers, Mass., last week. The show had been laboring under hard luck down in Maine, and the owner of the property came on from Brooklyn and took his stock on account of failure to pay rental.

Boston is to have a new stock company composed of popular and talented people who will give short comedies of the type presented by the late Rosina Vokes. The organization will be seen at Keith's in connection with the regular continuous bill. Among those already engaged are Eugene Ormonde, Clara Thropp, and Grace Mae Lamkin, and the first thing they will put on will be Cabman 93.

My congratulations to George Brennan. His invitation to Bryan and Sewell to speak from the stage of the Bowdoin Square in connection with the performance of Thomas E. Shea in The Man-o'-War's Man was worthy of a managerial Napoleon. There were lots of special nights during Mr. Shea's engagement. On Monday the Boston city government attended in all their glory and presented him with a cane. On Tuesday Cambridge people crowded the theatre and presented him with a floral piece over four feet high. On Thursday night the Boston College Association, of which Mr. Shea is a member, crowded the theatre to overflowing. The officers, headed by the City Clerk, J. Mitchell Gavin, president of the association, occupied the boxes. Mr. Shea was the guest of honor at a special reception given by the Boston Press Club. The impression made by his new play, The Man-o'-War's Man, was so favorable that return engagements here have been offered.

I was glad to hear that Thea Dorre had just accepted a splendid engagement at the Imperial Opera, Lisbon.

Annie Clarke has just signed with the Frohmans to support Olga Nethersole during her coming American tour.

Marie George and the other pretty girls of The Lady Slavey have been the conspicuous successes of the season here.

When The Black Crook played at the Columbia, Annie Young was seriously ill from pneumonia, and was taken to the Deaconess Home and Hospital. When she became convalescent the doctor wrote to New York asking for money to pay expenses, and an offer of payment by instalments was refused. Then a cheque was sent to Miss Young and the hospital people had quite a scene as they refused to let her go down town to cash it, claiming that she was intending to escape payment for treatment. This Miss Young absolutely denied, and stated that the hospital people threatened to keep her there and make her work out her debt.

The night that Bryan was in Boston he missed the train for Dedham and an hour had to be spent by him and his guide, George Fred Williams, who were pursued by a curious mob. Here's what Jack Hirsch tells me: "The two came into the Thorndike to take a room for an hour's rest before catching the 11:20 train. There was not a vacant room in the house. I chanced to be at the desk and generously volunteered my room. The offer was gladly accepted and the statesmen were soon far from the madding crowd. When train time arrived they came out into the hall, climbed down the fire-escape and caught the train. I then sought my room and had the honor of sleeping in the same bed as the one occupied by the next president of the United States—Nit."

E. T. Ratcliffe is the guest of Harrison Grey Otis at Winthrop.

Arrangements have just been completed by Eugene Tompkins for transferring Lost, Strayed or Stolen to the Park at the end of its New York season. It will have the first long run under the new management of the house.

Mrs. Edgar Davenport has returned from a visit to Fanny Davenport at Duxbury and will soon rejoin her husband in Chicago.

The Players' Club will resume its social functions this week by a reception to Herrmann and his wife. Minnie Dupree will preside at the tea table, and others to be present are Alice Fischer, Mary Hampton, Jessie Busley, Doré Davidson, Thomas Clifford, and E. J. Ratcliffe.

E. S. Willard will sail from England Oct. 31 and come directly to Boston, appearing at the Tremont, probably in The Rogues' Comedy.

Saul Hamilburg, formerly treasurer of the Park, has gone to Providence, to be treasurer of the Providence Opera House.

Charles W. Arnold, of the Grand Opera House, will go to England next Summer with a vaudeville combination including Frances Harrison, and Robert Hyde, the banjo-player, who accompanied the Ancients on their foreign tour.

JAY BENTON.

PITTSBURG.

Tom Keene a Local Favorite--Dixey's Engagement at the Alvin Canceled--Items.

(Special to The Mirror.)

PITTSBURG, Sept. 28.

Thomas W. Keene was welcomed to-night at the new Grand Opera House by a large audience. Mr. Keene has always played to large business here, and the favor he met with in his presentation of The Merchant of Venice was spontaneous and cordial. Charles B. Hanford and a well selected company rendered efficient support. Louis XI, Virginius, Richard III., Julius Cæsar, and Hamlet are underlined. Next week, Fregoli.

At the Bijou The Great Train Robbery drew a crowded house. Next week, Warde and Vokes in A Run on the Bank.

George Thatcher, assisted by Ed Marble, opened at the Duquesne Theatre to-night in the continuous performance list, and they were ably seconded by Evans and Vidocq, Roston Troupe, and others.

At the Avenue Theatre Manager Davis offered a fine bill to a good house. Alice J. Shaw headed the list of artists. Mr. and Mrs. Sidney Drew are retained for another week.

The Alvin was to have opened to-night with Henry E. Dixey, but the engagement has been canceled and the house is dark.

At the World's Theatre Orange Blossoms opened its second week to good business.

Innes's Band remains at the Exposition until Oct. 3.

E. J. DONNELLY.

ST. LOUIS.

Opening of the New Century Theatre--Description of the House--Current News.

[Special to The Mirror.]

ST. LOUIS, Sept. 28.

To-night the New Century Theatre, erected on the site of the old Pope's Theatre, was thrown open to the public. It is one of the handsomest theatres for its size that can be found in the United States. The decorations depart from the old time white and gold, or pale tints. The rich warm greens, deep golden browns, the soft intermediate tints, and the wealth of gold used in the backgrounds as "high lights" produce an effect at once luxurious and refined. There is no flash and glitter, of which the eyes tire so soon, to catch the public. The motif of the ornamental forms used is in the Italian Renaissance style, and is well sustained from the lobby to the beautiful drop curtain, and from the floor to the great golden dome.

The entrance to the foyer is through a tastefully-draped and spacious doorway, and within are soft velvet carpets, luxurious and roomy couches and easy chairs. The foyer is separated from the parquette circle by a high mahogany wainscoting and a soft silken drapery in tones of gold and green. The walls are in the same tones, the ceiling is embellished with ornament, and the upholstery and carpets are in strict harmony. The mahogany woodwork serves as a foil to the lighter tones of the color decorations and the silken drapery, and produces a charming effect. The proscenium is tastefully decorated in relief work, in colors, and in gilding. The boxes are luxuriously carpeted, furnished, and draped in the finest of silks and embroidered fabrics. In the large spandrile on either side of the arch, on golden grounds, are decorative paintings representing Tragedy and Folly, Music and the Dance. The balcony and gallery fronts are brilliant in effect. The ornamentation is in relief plaster. It is in tones of half green and yellow and is lavishly guilded. The walls are painted with emblematic designs in the same half tones. The great domed ceiling has beautiful decorations of floating female figures, festoons of flowers and ornaments of grotesque masks, dolphins and scrolls. The drop curtain was painted by St. John Louis, and is an Autumnal supposition bearing out the tints that characterize all the decorations in the house. A brook splashing through a sylvan scene is the theme. Underneath the picture are two lines from Tennyson's poem of "The Brook." The entire curtain is executed with tapestry effect in the style of the German Renaissance. There are no figures in the scene, but the burden is a sort of fantasy in nymphs, griffins and floral festoons. The Century is not a large theatre, the seating capacity being about 1800, but the design is to make it cosy, and the nearness of the balcony front to the stage aids in bringing about this effect. The view of the stage from every part of the theatre is unobstructed, as there are no pillars in the house.

Charles Frohman's Empire Stock company from the Empire Theatre, New York, was selected to open the house. They presented Liberty Hall to night, and it will also be given at Wednesday's matinee. The piece abounds in wholesome sentimentality, and the production was given with the Empire company's scenery, costumes, and special stage effects.

The new theatre was crowded with a fashionable audience to-night. The performance was given in a splendid manner. A number of out-of-town people were present, among them being Al Hayman, Will J. Davis, Major Glover, of the *Times-Herald*, Chicago; Charles Nixon, of the *Inter-Ocean*, Chicago; Henry Powers, manager of Hooley's Theatre, Chicago; William Eden, manager of the Great Northern Hotel, Chicago; Sam Joseph, and other Chicagoans. James J. Brady was complimented. It was a gala event in St. Louis.

Bohemia will be given to-morrow night, The Benefit of the Doubt Wednesday night, and the remainder of the week, including the Saturday matinee, will be devoted to Sowing the Wind.

In Mizzoura was given at the Hagan yesterday and two excellent audiences attended the production.

Havlin's Theatre held two big audiences yesterday, when McSorley's Twins, a hilarious farce-comedy, was given its first presentation in St. Louis. Charming dances, catchy music, and clever specialties run through the production.

Primrose and West's big minstrel company opened at the Olympic Theatre last night and played to a large audience. In addition to the regular minstrel features numerous specialties were introduced.

Long before eight o'clock standing room was at a premium at Hopkins's Grand Opera House. The stock company gave a smooth performance of The Plunger, and the vaudeville numbers included Aubrey Boucicault in a comedy sketch, assisted by two others; Bernard Dyllyn, McNulty Sisters, Douglas and Ford, and others.

The New York Roof-Garden Specialty company played to two good audiences yesterday at the Standard.

One of the novelties that Manager Garen, of Havlin's, has commenced and will continue during the season is the introduction of a song, between the second and third acts, by M. J. Gallagher, of the Manhattan Quartette. This week he is singing "Polly is a Peach."

Manager George McManus announces that his theatre, the Fourteenth Street, will open the first week in October with a strong attraction.

The Oriental Theatre has been leased by the local Democracy as their headquarters until the election in November. An effort is being made by prominent Germans in St. Louis to secure the Oriental Theatre to produce German plays the coming Winter.

W. C. ROWLAND.

A TELEGRAM ABOUT TENNESSEE'S PARDNER.

LEAVENWORTH, Kans., Sept. 26.

To the Editor of The Dramatic Mirror.

I hold two different bills of sale for Tennessee's Pardner, signed by Cora Van Tassell. Our route always in MIRROR. We invite proceedings.

ARTHUR C. AISTON.

OUT-OF-TOWN OPENINGS.

(Special to The Mirror.)

CHICAGO, Sept. 27.—The Woman in Black broke the season's record to-day at H. R. Jacobs's Alhambra Theatre, and turned hundreds away. The play and company scored a great hit.

WILL H. BARRY.

ST. LOUIS, Sept. 27.—In Mizzoura turned away hundreds to-day. The performance made a pronounced hit.

O. L. HAGAN.

ST. LOUIS, Sept. 27.—McSorley's Twins opened here to-day, breaking the house record and turning hundreds away at both performances.

WILLIAM GAREN, Manager Havlin's Theatre.

BALTIMORE, Sept. 28.—The opening of De Wolf Hopper at the Academy was immense.

HAROLD RUTLEDGE.

THE A. O. F. BENEFIT.

The benefit of the Actors' Order of Friendship at the Academy of Music next week Thursday promises to be one of the biggest affairs of the kind that New York has ever had. Every star and combination now playing in the city will have a part in the programme, which is literally crammed with good things. Joseph Jefferson, supported by his own company, will play Lend Me Five Shillings; Stuart Robson and William H. Crane will make their first appearance together for nine years in scenes from Julius Cæsar, supported by Marie Wainwright, C. W. Couldock, and others; Francis Wilson and company will appear in an act of Half a King; W. A. Brady's company in the fourt act of Under the Polar Star. Joseph Jefferson, W. J. Le Moyne, Wilfred Buckland, Ben J. Horning, and others have contributed some very beautiful sketches to be photogravured for the souvenir programme, which will be a very handsome and artistic affair, with an elegantly lithographed cover.

A novel feature of the bill will be a local skit which Clay Greene has devised especially for the occasion. The stage will be filled with some two hundred prominent managers, agents, actors, actresses, members of the Twelfth Night Club, and the Professional Woman's League. Everybody will appear in *propria persona*. The scene of the skit is the Rialto, and Harley Merry has painted a view of Broadway from the Knickerbocker Theatre to THE MIRROR building. It has been planned that the speaking parts shall be assumed by President Frank Sanger, W. A. Brady, Louis Aldrich, Joseph Wilkes, Maurice Barrymore, Wilton Lackaye, Charles Klein, Frank Carlyle, W. H. Thompson, Leo Dietrichstein, Cuyler Hastings, W. H. Crane, Stuart Robson, Stage Carpenter Tuck, of the Under the Polar Star company; Clay M. Greene, David Belasco, Grace Henderson, E. G. Gilmore, Daniel and Charles Frohman, "Aunt Louisa" Eldridge, and many others. A great deal of fun is expected to be derived from the numerous personal allusions and gentle gibes with which the skit is sprinkled.

In the skit Barrymore collars Manager Brady to make a kick about the new lithos, which don't make him handsome enough, and as the voluble manager escapes his new star, he runs into Lackaye, who is followed by Klein, the author of his new play. Lackaye draws his MSS. on Brady and tries to read him a scene. Klein offers a suggestion and is immediately crushed by his star. During the quarrel the manager escapes. A committee of the Actors' Order, a hundred strong, with the usual number of sore heads and kickers, organize a mammoth benefit. They seize Gilmore, who is passing, and being in a hurry to get to the races, he gives them the use of the Academy. Brady undertakes to organize the benefit. Sanger enters and promises to become the treasurer. Aldrich, Nobles, Wheatcroft, Cotter, and a half-dozen others equally well known, are cornered in passing, and placed in charge of various committees. Then they lay for the stars, Robson, Crane, Francis Wilson, Tony Pastor, Dixey, Evans and Hoey, De Angelis and Couldock in turn, and promise their services. Then the Frohmans enter and promise any or all of the artists under their management. With a rousing hurrah all hands adjourn to the Academy for rehearsal. Thirty minutes later they appear as the Roman populace in the Senate scene from Julius Cæsar, with Crane as Brutus, Robson as Cassius, Couldock as Cæsar, and Marie Wainwright as Calphurnia. The skit promises to afford as much amusement to the actors as to the audience. Well known characteristics of prominent actors and managers are pleasantly touched upon.

The benefit is in charge of the following committee, all brothers of the order: W. H. Crane, Stuart Robson, James O'Neill, De Wolf Hopper, George Fawcett, Ralph Delmore, Frank W. Sanger, Harley Merry, Digby Bell, Otis Skinner, J. Duke Murray, Edwin Knowles, Louis Mitchell, Roland Reed, Nelson Wheatcroft, Augustus Piton, Clay M. Greene, William A. Brady, Louis Aldrich, Charles Dickson, and Frank G. Cotter.

Many prominent women of the profession will conduct the auction sale of seats at the Academy on Thursday at 1 p. m. for the benefit. The gentle auctioneer who gets the highest bid will be presented with a bicycle.

An excellent suggestion for swelling the receipts of the benefit has been made by J. Duke Murray, and will probably be adopted. He proposes to send a personal request to every traveling manager to purchase one admission ticket. At least a thousand dollars should be acquired in this way.

AMONG THE DRAMATISTS.

Colonel Richard Henry Savage has written a new novel "Her Foreign Conquest," which he has already begun to dramatize.

Charles Fostelle and T. J. Brady are collaborating on a new local burlesque.

Thomas M. Hunter has completed a five-act drama founded upon historical events of one hundred years ago. A strong story, characters of varied types, and ample opportunities for actors and scenic painters are offered.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4 1879]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $8 for one year.

Managers' Directory cards, $2 per line for three months.

Reading notices marked "," or "" 50 cents per line.

Charges for inserting portraits furnished on application.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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NEW YORK, - - OCTOBER 3, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

BROADWAY—The Caliph.
DALY'S—The Geisha.
EMPIRE—John Drew, 8:20 P. M.
FOURTEENTH STREET—Great Diamond Robbery.
GARRICK—Albert Chevalier, 8:30 P. M.
GRAND OPERA HOUSE—The Last Stroke.
HAMMERSTEIN'S OLYMPIA—Vaudeville.
HOYT'S—Sue, 8:30 P. M.
HERALD SQUARE—A Parlor Match.
KEITH'S UNION SQUARE—Vaudeville.
KOSTER AND BIAL'S—Vaudeville, 8:15 P. M.
KNICKERBOCKER THEATRE—Half a King, 8 P. M.
LYCEUM—E. H. Sothern.
STAR—The Lilliputians, 8:15 P. M.
TONY PASTOR'S—Vaudeville.
WEBER AND FIELD'S—Vaudeville.

BROOKLYN.

AMPHION—Bleak House.
COLUMBIA—Sandow's Olympia.
MONTAUK—My Friend From India.
PARK—Marty Malone.

TO ADVERTISERS.

Patrons of The Mirror are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

It is said that Patti fears burglars, and a newspaper article details the precautions taken at Craig-y-nos Castle against these disturbers of happy and opulent possession. But Patti must pay this penalty of a success that has made her castle and its riches possible.

A chief of the Paris claque who sued a theatre manager for breach of contract has been rebuked by the tribunal of the Seine through a decision that the claque is illegal and against the public welfare because it hinders the expression of honest opinion, destroys a liberty of the paying public, and is apt to give rise to disturbances. This adjudication will be applauded even where the claque has no professional standing.

Personal advertisement—developed by the enterprising daily press on nothing more substantial than a theory—took a novel form last week. An actress, in columns of ingenious detail, illustrated in a metropolitan way, was said to have been poisoned by the odor of violets sent to her in large number by an admirer. And yet, no doubt, flowers will continue to figure in the favoring demonstrations toward actresses who need such evidences of popularity.

An amusement in the West that draws more than enough money to pay for the destruction of "props" involved, is a calculated collision between locomotives sent to a miscellaneous and exciting union on one track. Children under twelve years are admitted to these dynamic exhibitions at a half rate. If persisted in, this sort of a show, playing upon the irrepressible juvenile's desire for individual experiment, will probably result in many a turned switch to accommodate the dire meeting of locomotives drawing trains under the regular conditions of traffic. Yellow-bound literature, with all its incitements to adventure with firearms and cowboys' outfits, is something quite commendable when compared with this kind of amusement enterprise.

THE ROSTER.

The Mirror this week publishes its second instalment of the theatrical roster for the season of 1896-97. With the first instalment, printed about a month ago, this will practically include all the regular organizations in the field. Fragmentary additions may be made to this showing of theatrical companies hereafter, but the list as it stands with these two publications is reasonably comprehensive and as nearly correct as it is possible to make such a compilation. As it stands, the roster for 1896-97 is thus compared with the roster for the three preceding years:

Classification.	*1893-94.*	*1894-95.*	*1895-96.*	*1896-97.*
Dramatic	100	135	164	170
Comedy	44	51	48	60
Farce-comedy	35	55	39	34
Vaud., Burlesque and Extravaganza	18	26	34	57
Minstrels	6	12	4	12
Stock companies	4	8	4	10
Comic Opera	11	14	18	14
Grand Opera	3	2	2	2
Miscellaneous	7	10	11	8
Total	228	313	324	357

It will be seen that the number of companies sent out this season is the largest in four years. The number last season exceeded the numbers for the two preceding seasons, but this season's number is thirteen per cent. larger than that for 1895-96. The season of 1893-94 was exceptionally disastrous to the theatrical business, and the general improvement during the two following seasons was slow. During all of the three seasons, of course, exceptional attractions were favored with exceptional patronage, proving again and again a fact that will be newly established this season and hereafter, that no matter what the times in a business way may be, first-class or notably novel offerings always win good patronage.

Despite the impression that this season, on account of the Presidential canvass, would be unfavorable, it is shown that managers have embarked more ambitiously than before in years. In times of general prosperity there is, of course, a natural development of every legitimate business enterprise; and if this had not been a presidential year, the increased number of companies sent out might have been explainable on the theory of a reaction from the dullness of preceding seasons, if not upon the theory of natural growth. It is really wonderful that the business men of the theatre have ventured so ambitiously and confidently at a time when other business men have curtailed their operations or held back to await events. But that the atrical managers will, as a rule, be rewarded for their enterprise is suggested by the condition of their trade at this critical time. While reports of poor business come from experimental or indifferent companies in small places, the theatres in all the large cities are unusually prosperous, and the best companies are enjoying the support that they deserve.

The deductions made from the first instalment of the roster of The Mirror hold good when the more complete roster is studied. There appears to be an increase in the number of the more dignified ventures, such as essentially dramatic companies organized to present given plays, and stock companies with a habitation and a name. There is, to be sure, a great increase in the number of vaudeville and kindred companies, but this seems to be at the expense of nondescript organizations masquerading under one or another dramatic pretence. On the whole, the roster for 1896-97 is as encouraging by suggestion for the future as the patronage of the theatre is satisfying for the moment and promising for the season.

The tradition that members of the theatrical profession lack business instinct is rudely shocked by a Toledo newspaper which notes an advertisement in local columns to the effect that an actress of good address who speaks three languages "desires to introduce a line of goods." The advertiser emphasizes the facts that she appears in a different city every week; has ample time to work up trade; and can give the best of commercial references. No clew is given to this woman's art as a player, but no proof is needed to show that she has the instincts of an artistic drummer.

This week the series of articles on emphasis written for The Mirror by Alfred Ayres is brought to a close. This author gives much thought to all that he writes. In his educational field he is unique, and that his work—of which this paper has been the main periodical medium—is valuable, has frequently been shown by the controversy he has excited and the studiousness he has inspired in the members of the theatrical profession, which perhaps more than any other profession has had opportunity most to profit from his lessons.

A Missouri candidate for political office has taken an orchestra with him to furnish music for his audiences. This seems to be a good year for all but political amusement, and many a candidate might better supplement his personal appeal with something more entertaining than present politics.

PERSONALS.

Wilson.—Francis Wilson has received a congratulatory letter from Albert Van Loo, one of the authors of the French libretto from which Half a King was adapted. "I have a suspicion," he writes, "that you are entitled to the great share of the honor of the success."

Aronson.—Mrs. Dalma Aronson has devoted much of the Summer to literature in Italy, and has completed an article on Segantini, the Italian painter, for a New York magazine. She is collaborating in the book of a comedy to be set to music by Mascagni.

Neville.—Mrs. Sara Neville addressed the Commercial Travelers' Club, in this city, last Friday, upon the subject of the political campaign. Mrs. Neville, who is well known as an actress, will, it is said, make other political speeches during the campaign.

Melville.—Frederic Melville won warm praise last week for his characterization of Hertzog in Tompkins's production of The Black Crook. Since the birth of the play the part has rarely been made more significant and picturesque.

Millward.—Herbert Millward, the untiring stage director of The Heart of Maryland, has been engaged to accompany the play on tour. Mr. Millward was with Mr. A. M. Palmer for ten years, and is one of the most expert stage managers in the business.

Harrigan.—The New York Pilot Association attended the farewell performance of Marty Malone at the Bijou last Saturday night. Mr. Harrigan will not be seen again in this city for some time.

Blakely.—William Blakely, one of the best of the old school of English comedians, comes to this country with Mr. and Mrs. Arthur Bourchier. He was last seen here with Charles Wyndham's company, season of 1889-90.

Stoddart.—J. H. Stoddart's ripe art is not being utilized just at present by Charles Frohman, to whom he is still under contract. There is a rumor current that Mr. Stoddart's services are to be loaned to a big traveling production.

Brown.—Harry Brown, operatic comedian, has been added to the forces of the Bostonians. He will alternate with Henry Clay Barnabee in the principal comedy roles.

Paul.—Howard Paul, who has been spending two months in London and Paris, has returned to New York for the Winter.

Moreland.—Beatrice Moreland, of Sol Smith Russell's company, has made a hit in the comedy part in A Bachelor's Romance. She wears, it is said, three very handsome gowns.

Archer.—Belle Archer is winning high praise for her impersonation of the Widow in A Milk White Flag, her first essay in farce-comedy.

Vroom.—Edward Vroom will make his debut as a political orator at a meeting of the North-Side Republican Club, in this city, Thursday evening.

Barrett.—The Sign of the Cross is playing to enormous business in London and the English provinces. Wilson Barrett is now at work writing a novel based on the play. He expects to have it published both in America and England before December.

Dickson.—Charles Dickson yesterday announced that he had left the May Irwin company. He has not yet entered into another engagement.

Grandin.—Mr. and Mrs. Elmer Grandin are giving Camille at the matinees en route. In Reading, Pa., on last Saturday afternoon the seats were sold out an hour before the performance began.

Stevens.—R. E. Stevens, who has been associated with Colonel T. Allston Brown in the agency business during the past Summer, has gone to Utica, N. Y., to arrange for the opening there of Augustus Pitou's The Cherrypickers on Oct. 5.

Barnard.—Charles Barnard gave a stereopticon lecture on Chautauqua last Thursday evening in a Seventh Avenue Church, New York city.

Behr.—Carrie Behr has replaced Fay Templeton in the title role of Excelsior, Jr.

Filkins.—Grace Filkins denies that her retirement from the stage is permanent.

Vassar.—Queenie Vassar has been compelled to retire temporarily from Andrew Mack's company owing to illness. Dorothy Kent is filling her role.

AUTUMN LEAVES.

TO A WOULD-BE TERROR.

You would fight a lion:
You do not care a damn!
You would fight a lion,
While the lion is a lamb.

TIME.

Time is a rose:
Its days are leaves
As each day goes,
Time's old heart grieves.

BYRON.

A fine decanter, filled with bubbled wine:
Then decanted: then refilled—with brine.

SIR WALTER SCOTT.

You liked to write, and pay your debts, and sing:
But, O Sir Walter, how you loved a king!

SHAKESPEARE.

Thy sonnets! all devoid of empty art:
They show us God's great shadow on thy heart.

COLERIDGE.

An idiot from Dame Nature's womb was torn—
And hurled at Genius—when this man was born.

CHATTERTON.

You wished for fame—and yet dropped from the race.
You dared not pay the price to reach the place.

VOLTAIRE.

Beyond the stars his soul could never soar:
He believed it what his eyes touched—nothing more.

BEWARE!

Your mean act will follow you,
As the heel the toe.
Run as you may, it will pursue,
Until your head lies low.

THE TIME-SERVER.

To whatever gods there be,
He bows the head and bends the knee.

AWE.

What's overhead, was under foot: what was East is West:
There is no up no down, in space: there is no pause, no rest.

THE MONEY RIVER.

To Life he showed a golden palm, on the appointed day.
When Death raised one lean finger—bent, life coldly turned away.

EDMUND KEAN.

Sired by the sun, and cradled by a star!
I wonder on what planet now you are!

MARIANNA'S EYES.

As aromatic as long buried wines
In the cellars of long buried Florentines.

Sept. 24, 1896. John Ernest McCann.

WINSLOW AND WILSON'S DENIAL.

Messrs. Winslow and Wilson said yesterday to a Mirror reporter: "The assertions made by Miss Frances Drake in the Mirror last week are, to put it mildly, a series of wilful mis-statements from beginning to end. Miss Drake seems to be impressed with the strange delusion that she owns all the plays we have ever written or ever will write.

"We wish to state most emphatically that Messrs. Winslow and Wilson are now and always have been the sole owners of the play, The Great Northwest. The firm borrowed a sum of money last May from Miss Drake, for which she exacted 9 per cent. interest and an exorbitant salary as leading woman. Two hundred and fifty eight dollars of the money loaned was secured by a note and a lien to that amount upon our prospective royalties from In the Heart of the Storm. This note has been settled long ago. The statement that we sold her In the Heart of the Storm is absurd as well as absolutely untrue. We wrote this play for Willard Lee and have sold it to him, and no one else has ever had the slightest right to it.

"The larger part of the firm's obligation to Miss Drake is not due till May 9, 1897. She has our note, secured by a bill of sale we gave her, for which she gave us a re-conveyance—in other words, she has a mortgage on the play due next May and nothing else. If Miss Drake tries to sell our play, or make any use of it herself, she will very quickly discern that we have some rights in this matter. She says the scenery was stored in Providence in her name. The scenery was stored in our names, and by us, and we have the warehouse receipt to prove it. We are prepared to prove in court everything we say.

"As to the business affairs incident to the recent engagement of the play in New York, we wish to say that we were not without capital, but we did not anticipate the large losses we sustained at the American Theatre. We do not owe T. Henry French a dollar. Winslow and Wilson do owe money to the members of the company and every cent of it will be paid. Our expenses were enormous, we were disappointed in receiving the money we expected, and we could not meet our losses as we expected, though the play delighted the audiences. The firm of Messrs. Winslow and Wilson have invested over $9000 cash in this play since last March. Does this look as if we started on nothing?"

THE NEW MURRAY HILL'S OPENING.

The building contractor supervising the erection of the new Murray Hill Theatre promises to have the house completed on Saturday, Oct. 10, and turn it over to Manager Murtha on that date. On Thursday, Oct. 15, a view of the new theatre and a reception to the press will be given, and on Monday, Oct. 19, the house will be dedicated by the Bostonians in an opera new to this city, entitled Mexico, in which Henry Clay Barnabee, William H. MacDonald, Eugene Cowles, George Frothingham, Joseph Bartlette, S. L. Studley, Hilda Clarke, Alice Nielsen, W. E. Philp, T. Kelley Cole, Grace Quive, C. E. Landee, and Jessie Bartlett Davis will appear. The New Murray Hill will seat 1500 people.

HERRMANN COMPLIMENTS NORWALK.

Manager Mitchell, of the Norwalk, Conn., Opera House, is proud of a letter signed by Herrmann the Great, saying: "My $700 house in the Opera House here last night was an agreeable surprise. Circumstances caused me to put in the night, which happily placed me in very pleasant surroundings, and before an audience as brilliant and quick to respond to my efforts as in any metropolitan city. I make this public announcement for the benefit of managers who may not know that the Norwalk house has been remodeled, with height and space for the largest spectacular production, and in justice to Manager Mitchell, who spared no pains to make my visit both pleasant and profitable."

SOL SMITH RUSSELL'S NEW SUCCESS.

Sol Smith Russell's new play, A Bachelor's Romance, made a most emphatic hit in Milwaukee last week. The Davidson Theatre was crowded to its capacity at each performance. Three and four curtain calls were regularly demanded. Arthur Forrest, Bertha Creighton, Beatrice Moreland, and Fanny Addison Pitt are credited with distinct personal hits. It is possible that the piece may be seen in New York immediately after the Holidays.

THE USHER.

The stage is more than ever the victim of the sensational daily press. The quantity of rot spewed forth by these sheets—especially on Sundays—is amazing.

The worst offender is a journal of this city which characteristically employs a Petticoat Lane "critic," whose early notoriety was based upon his authorship of nasty novels. Last Sunday's issue contained about sixteen columns of theatrical stuff, the bulk of it belonging to the fake variety.

An idea of the nature of this truck is had by a glance at some of the headings: "Her First Stage Kiss—At the Outset Miss Russell Balked and Then Did Her Duty;" "The Five Wicked Little Barrison Sisters Are Now Coming to Startle New York;" "Trousers for Her Horses—Anna Held's Have Tailor-Made Costumes to Protect Them from Our Climate;" "How It Feels to Be a Beauty;" "As a Horrible Example—Pearl Eytinge to Take the Platform to Lecture Against Morphine Slavery." And the Petticoat Lane critic—the author of "A Marriage Below Zero" and "An Old Maid Kindled"—calls Francis Wilson to account on the score of vulgarity!

The readers of papers of the kind to which I refer are confined chiefly to the low forehead variety—you rarely see a copy of the one in question in the hands of a decent-looking man or woman—and therefore the theatre does not suffer from their unwelcome attentions. Nevertheless, it is regrettable that publications which might be useful to the stage by inspiring esteem for it among the lower classes should use it as a medium for farther debasement.

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Indications of good business continue. Numbers of managers and stars report to THE MIRROR that the opening weeks of the season have shown larger results than during any similar period in five years past.

Among the large cities New York leads, thus far. With few exceptions our theatres are enjoying excellent receipts. New England, which was a graveyard last season, is now patronizing theatricals liberally. It is too early yet to guage things down South. Western advices give varying results: good and bad spots seem to be equally numerous in that section.

That the people, generally speaking, have turned to the theatre with a zest is pleasantly obvious. If that interest keeps up the season will prove to be the most profitable the profession has experienced in a number of years.

✤

The new Actors' Society, I am told, among other things aims to establish a higher standard of artistic merit than has existed hitherto among the profession at large, but its chief purpose at present is to root out irresponsible and dishonest persons, whether managers or actors.

The system by which members of the Society are warned promptly against fraudulent managers has begun to work beneficially already. Members pledge themselves not to accept engagements from managers that have misled or cheated their companies. Two or three managers thus black-listed have found it impossible to engage players of any talent or position.

Charles Frohman, I hear, has endorsed the Society's objects and many other prominent managers have hailed it with satisfaction. W. A. Brady, I believe, has announced that he will only engage actor's in the future that are members of the organization. With a large and ever-increasing membership, and guided conservatively and wisely, the Society is pretty certain to become before long a factor of the utmost importance in the American theatrical world.

✤

Speaking of James Lewis, Mr. Dithmar, of the *Times*, says: "He might have gone a-starring at any time and accumulated a larger fortune. It was to his credit and our advantage that he scorned the humbug and puffery of a 'star's' career and kept in the straight path of artistic progress."

Mr. Lewis's reasons for refusing opportunities to become a star were never stated publicly. It is likely, however, that he knew his own limitations and realized that it is not in every artistic player's power to succeed individually in attracting the public.

Mr. Dithmar's implication that a star cannot be an artist is absurd. Garrick, Betterton, Mrs. Siddons, Kean, Macready, Junius Brutus and Edwin Booth, Cushman, and Forrest were stars; Irving, Jefferson, and Duse are among the stars of to-day. The records of these players are not synonymous with humbug and puffery. It is the fashion, I know, for a certain set of dogmatic writers to disparage the dramatic system which permits actors of unique or remarkable abilities to make names that have both an artistic note and a pecuniary value of special character, but ever since acting came to be regarded as an art it has existed and it will continue to flourish, beyond a doubt, as long as that art lives.

✤

A dealer in plays, just arrived from Europe, is reported by an interviewer to have said, in explaining why Sarah Bernhardt does not produce her new piece at the Renaissance, that "The law in France does not permit a dramatic author to bring out a play for the first time in a theatre which he or she controls."

Of course, there is no such legal prohibition. There is, however, a rule of the French Authors' Society which forbids a production in the circumstances described by any of its members.

The French Authors' Society, by the way, is a very powerful institution. The plan of establishing a branch agency in America has been discussed frequently, but it has always fallen through. In their dealings with American managers French dramatists get better terms than would be possible were they subject to the restrictions of their Society. Attempts have been made to convey the false impression that this or that play-agent has acquired the right to represent the Society in New York, but no such representative exists.

✤

The *Spirit of the Times* calls on THE MIRROR to explain the meaning of two items mentioned in the treasurer's statement which appears in the printed report of the Actors' Fund:

> There is no explanation in the report of the items of "purchase of chattels, Beaudet estate," and "referee's fees, Beaudet estate." What was the Beaudet estate, and why did the Actors' Fund have to purchase its chattels and pay its referee?

The Beaudet estate owns apartment house property in this city on which the Actors's Fund holds a mortgage for $80,000. Owing to the failure of the estate to pay taxes and interest it was found necessary to bring foreclosure proceedings.

In order that the houses should retain their tenants, the Fund was also obliged to buy the fixtures—such as ranges, gas fixtures, etc.—which were subject to a chattel mortgage. The items of expenditure in the treasurer's report are thus accounted for.

THE DEATH OF WALTER L. SINN.

Walter L. Sinn, son of Colonel William E. Sinn, and junior manager of the Montauk Theatre, Brooklyn, died last Saturday at Colorado Springs, Col., after a year of illness. Colonel Sinn received a brief message from his wife, who accompanied the son, announcing the sad event, and the veteran manager was completely prostrated, although the news was not altogether unexpected.

Walter L. Sinn was born at Baltimore in 1859. He was educated at the Polytechnic Institute in Brooklyn, and, upon graduation, joined his father in the business department of the Park Theatre. From a place in the advertising branch, he gradually advanced to the position of assistant manager, and it was he who superintended, in 1889, the re-building of the theatre. When the new Montauk Theatre was erected, Walter Sinn expended unlimited energy upon the direction of the work, and, as junior manager, had entire charge of the affairs of the house until the time of his departure for the West in search of health. His long continued efforts in the interest of the Montauk Theatre had broken down his nervous system, and rendered him an invalid.

Along with his experience at the Brooklyn, he twice tried advance work on the road, once ahead of John E. Owens, and again for Our Girls. It was his father's favorite saying that his son should learn the business from the bottom up, and he did. Mr Sinn was past exalted ruler of the Brooklyn Elks, and a member of the Grand Lodge of that Order. He has also taken all but one of the thirty-three degrees in Free Masonry; was a member of the Polytechnic Reunion, and several social clubs.

The remains will be brought to Brooklyn by Mrs. Sinn, and the funeral services will be held on Friday, Oct. 2, at 2:30 o'clock P. M., from Plymouth Church, Brooklyn, the Rev. Dr. Lyman Abbott officiating. Professional friends are invited to attend the services.

The accompanying excellent likeness of Walter L. Sinn is kindly loaned from the private collection of Schenck Cooper, of Brooklyn.

W. H. MAXWELL.

W. H. Maxwell was born Aug. 7, 1861, and began his theatrical career as a madrigal boy in The Black Crook when ten years of age. He remained a madrigal singer until the close of George Rignold's engagement at Booth's Theatre, in 1875, when he resumed his studies, and entered commercial business with his father. In 1882 he began singing ballads with prominent minstrel organizations, continuing in this line until 1888, when he joined The Still Alarm, with which he traveled for five seasons, playing a wide range of parts—Willie Manley, Franklin Fordham, and John Bird. His next engagement was with A Straight Tip as Howland Taire and the race track tout, followed by a season with Bessie Bonehill as William Fragden and stage manager. Last season he appeared as Francois and Pat Clancy in The Old Homestead, with which attraction he is now re-engaged for the same parts. Mr. Maxwell's voice is a fine baritone, and he has already received several flattering offers to originate new parts next season. His picture appears on the first page of THE MIRROR this week.

AT DALY'S THEATRE.

Ada Rehan sailed from Southampton last Saturday on the *St. Louis*, and is expected to arrive in this city on Friday. The regular stock company have already begun daily rehearsals.

During the season, As You Like It, Much Ado About Nothing, The Taming of the Shrew, and Henry IV. will be produced. Meanwhile The Geisha is running to excellent business; it will probably be kept in town all Winter, and when Miss Rehan and the regular stock company take possession of Daly's, the opera will be transferred to some other Broadway house. If it goes on the road, Arthur Rehan will have the management of the company.

One of Mr. Daly's early successes, The Big Bonanza, will start on tour Oct. 8. Deshler Welsh has the responsibility of this venture.

ALL A MISTAKE.

John A. Kennedy has just returned from Johannesburg, South Africa, leaving his old friend, Ben Wheeler. Many of the old-time actors will remember "Old Ben," and be pleased to learn that he has accumulated a large fortune there. Mr Kennedy spent many years in the African gold fields, and was successful. On his return to this country he met an old friend, Mr. W. J. Butler, and has formed a partnership with him, and together they will present the coming season Mr. Butler's comedy, All a Mistake. The piece has attractive paper and a company of recognized ability. Butler and Kennedy have engaged W. Way Sharpe to do the advance work, and Howard and Doyle are their representatives.

MISS MILLWARD AND TERRISS COMING OVER.

It is stated on good authority that Miss Millward and William Terriss, who were last seen here with Sir Henry Irving three years ago, are to make a starring tour of this country next season, 1897-98. They have made a great success with the new Adelphi piece, Boys Together, the authors of which, Haddon Chambers and Comyns Carr, are praised as having accomplished that rarest of literary feats, a melodrama away from the beaten track. Miss Millward's work is characterized by the London press as a charmingly reticent and refined piece of acting.

BOUCICAULT-HOLBROOK.

Aubrey Boucicault, son of Dion Boucicault, and Nellie Holbrook were married at St. Louis, last Saturday, the witnesses being the bride's mother, Mrs. Holbrook; Helen Lowell, and James Craig. The bride's father was the late Isaac Holbrook, a prominent manufacturer of plate-glass. The groom and Helen Lowell are now presenting a vaudeville sketch in the principal cities. Mr. and Mrs. Boucicault will sail for Europe in a few weeks.

GOSSIP OF THE TOWN.

The business of the season thus far in Albany has been excellent, it is said, and the depression of times has not been felt there. Only the Leland Opera House has thus far been open this season.

Everett King is playing leading heavies with William Owen.

George E. Rogers, the local orchestra leader, has succeeded Rich and Maeder as lessee of the Stillman Music Hall, Plainfield, N. J. William M. Stillman, owner of the house, declared that Rich and Maeder, by playing The White Crook, vitiated their contract which forbade burlesques. All bookings will stand with the new manager.

Harry St. Ormond last week secured Tasio, the fire dancer, and a complete vaudeville company for a tour of David Russell's Mexican circuit. The company left for Mexico on Wednesday.

Dan Sully has re-christened his play, The Millionaire, and now calls it O'Brien the Contractor. He has ordered new printing to emblazon the change of title. Mr. Sully is reported to be doing excellent business in New England.

A. W. Cross, who opened the season with On Southern Soil, at Halifax, N. S., is now in advance of Mora, on account of the closing of the play named.

My Friend From India comes to the Bijou next week, the cast including Frederic Bond, Edward S. Abeles, Walter E. Perkins, Marion Giroux, Kenyon Bishop, Helen Reimer, May Yokes, and Louise Galloway. The production will have new scenery painted by Arthur Voegtlin.

Rose Ferree, the precocious daughter of Owen Ferree, celebrated the fifth anniversary of her birth last Thursday. She received many gifts, and her father gave an elaborate reception in her honor.

Mittie Atherton has been transferred by Manager F. C. Whitney from the Brian Boru company to the role of Flora MacDonald in Rob Roy. It was originally intended that she should remain on the road only until the opening of Brian Boru in New York, but her success was so pronounced that a contract for the season was signed after the first performance.

William Blakely, remembered here as a member of Charles Wyndham's company, will return to America with Arthur Bourchier.

Joe Kelly and Charles A. Mason are doing an entertaining specialty with Ward and Vokes.

Marix Loevensohn, the Belgian 'cellist, who will arrive in New York early in December, recently received a famous 'cello owned by his master, Louis Vanderheyden, and valued at 25,000 francs.

Kenneth Lee has a story, entitled "The Marston Moor Mystery," in the October number of *Godey's Magazine*.

Charles Frohman's Empire stock company will open the new Century Theatre, in St. Louis, Monday, Oct. 15. The company will produce a new play by J. M. Barrie, entitled A Man and His Wife.

Frank M. Wills, Norma Wills, and Monte Collins open their season this month in a new comedy, entitled My Dad, the Devil, which was produced in Philadelphia and Brooklyn, and received flattering notices from the press.

Evans Pauline's repertoire for the coming season will include David Garrick, Rip, Othello, The Bells, and The Courier of Lyons.

Eugene Powers has joined the Coon Hollow company. Mr. Powers is a nephew of the newly elected Governor of Maine.

A new opera house in Greenfield, Ind., will be dedicated on Oct. 6 by A Romance of Coon Hollow. The new Star Theatre in Cincinnati was opened recently with the same play.

Charles F. Tingay is booking two attractions for England for the Summer and Fall season. His wife, Ada Gray, will commence her tour in January.

Managers Wagenhals and Kemper are pleased with the opening of Louis James's season, Sept. 20, in Chicago. The press was unanimous in its praise of the presentation of Spartacus. Fifty persons are used in the production. A new romantic comedy by Theodore Kremer entitled My Lord and Some Ladies, is in active rehearsal for production in New Orleans early in November. Mr. James will in this have an opportunity to display his ability as a comedian.

The Land of the Living enjoyed an excellent week's business at the Grand Opera House, the remarkably clever work of Eleanora Bradley and the pleasing specialties of Bell Darling contributing largely to the success of the piece.

Augustin Neuville reports that the season opened at his Auditorium Theatre, Peoria, Ill., Sept. 22 with a crowded house and every prospect for a successful season.

The Spooner Dramatic company opened at Mishler and Myer's Eleventh Avenue Opera House, Altoona, Pa., Sept. 21, to the largest audience in the history of the house.

"As one of the waifs in The Two Little Vagrants, Minnie Dupree has achieved an unqualified triumph in Boston, whence come the most enthusiastic comments upon her characterization of the pale, pain-racked Claudinet. A prominent critic says: "Miss Dupree gave one of the sweetest, and at the same time artistic, impersonations the Boston stage has witnessed in many a day. The lines were read with exquisite grace. It was a remarkable impersonation."

John A. Shaw has been appointed by Manager Pitou assistant treasurer of the Grand Opera House. During Mr. Shaw's connection with the executive staff of the house, he has made many friends by his unfailing courtesy and urbanity.

Ed H. Thayer, manager of the Stewart W. Murrae company, left with the receipts at Oregon, Ill., Sept. 17, but was apprehended by the police and prevailed upon to restore the funds. He is no longer with the company.

Thomas W. Keene, accompanied by Charles B. Hanford, opened at Cumberland, Md., Sept. 22, in Richard III. to an immense house.

Summer's Comedy Players opened at the Washington Street Theatre, Rome, N. Y., Sept. 21 to the largest audience in the history of the house, turning hundreds away.

Great success is reported as attending Lillian Russell's tour in An American Beauty, by Hugh Morton and Gustave Kerker, under management of Canary and Lederer. The new opera is said to be entirely unlike any offering in which Miss Russell has before appeared.

Sylvia Thorne, who was engaged as one of the principals in Oscar Hammerstein's Santa Maria, was again taken ill and unable to appear, Elise Elton taking her place. Miss Thorne has been ill nearly all Summer. She is expected to appear with the company when she recovers.

John E. Nash, formerly stage manager for the Bostonians, will stage the new opera, Brian Boru.

Charles Eisenhut, leader for Jessie Mae Hall, has written an operatic burlesque introducing the principal airs from The Bells of Corneville.

AT THE THEATRES.

Olympia.—Santa Maria.

Comic Opera in Three Acts. Words and Music by Oscar Hammerstein. Produced Sept. 24.

Santa Maria	Camille D'Arville
Soracco	Lucille Saunders
Princess Terese de Savoy	Marie Halton
Queen of Holland	Juliette Preston
Elise von Hagen	Eleanor Elton
Claiette Styrberg	Edna May Pettie
Amida	Alice Alice
Lieutenant Bertrand	Julius Steger
Moccarelli	James T. Powers
King Henry William	H. W. Tredennick
Marquis de Villadon	Joseph Frankau
Pombazine	Frederick Bach
Sheriff	Albert McGucken
Captain Francois	Albert Lellman

With prodigal accessories of scenery and costume, Oscar Hammerstein's long-promised opera was presented, Thursday evening, before a large and friendly audience, which called out the author and composer and compelled him to say: "I did the best I could." Santa Maria differs materially from other so-called comic operas of recent mold in that it possesses an elaborate story, and a mighty preponderance of music over dialogue.

The story is that of a childless king of Holland, who is told by a gypsy that a son was once born to him while he was away warring, and that his queen in fear had kept the matter secret. The king dispatches a young lieutenant to search the world for the wandering heir, who, according to the gypsy, should be known by a birthmark upon the arm. The lieutenant discovers in Italy a foundling girl whose arm bears the requisite birthmark, and the pair hasten to Holland, where the girl is presented disguised as a boy, the king having been threatened with expulsion unless his child appears. The girl, however, has fallen in love with the lieutenant and repudiates her disguise, but the king receives her as his daughter and the heiress to his throne.

The musical numbers, as a rule, have little to do with the development of the plot, which is worked out in a straightforward, although cumbersome fashion. The opening act has three scenes, of which two might well be omitted, and the remaining acts are crowded with irrelevant matter, largely intended, no doubt, to supply the comic element. The lyrics are frankly crude.

The music respects no tradition, albeit frequently reminiscent. It changes key or metre at random; continuously suggests the familiar classic or the popular street song; but never lacks in effectiveness born of volume.

To the principal performers, and to the stage manager, Max Freeman, belongs unlimited credit. Camille D'Arville, Louise Saunders, Marie Halton, and Julius Steger won repeated encores for their brilliant rendering of the score, and James T. Powers, as a Jack-in-the-Box Italian judge, successfully introduced comic business quite in keeping with the time of action—the eighteenth century. The chorus was well-trained, showing to advantage many beautiful costumes, and the aluminum icebergs of the final tableau provided an interesting novelty.

Star.—The Merry Tramps.

Spectacular play in four acts by Robert Breitenbach. Produced Sept. 28.

Willard	Mr. Durand
Mary	Bertha Jaeger
Prunes	Louis Merkel
Joe Muller	Selma Goerner
Bob	Franz Ebert
Jim	Adolph Zink
Knuckles	Herman Ring
Conduits	Mrs. Griebe
Annie	Eliza Lau
Edward	Max Walter
Patrick	Mr. Wollner
Fred	Mr. Moritz
John	Mr. Klein

The Liliputians, after an absence of several seasons, opened their present American tour at the Star Theatre last evening in a new spectacular play called The Merry Tramps.

The opening scene is on Solitude Island. Professor Willard has a daughter, Mary, who has arrived at an age when her marriage to some worthy suitor becomes the most important question of the Willard household.

Willard has a great advantage over other papas with marriageable daughters, as he owns a magic directory which indicates the degree of virtue possessed by every man on earth. After a careful examination of this matrimonial "Bradstreet," he concludes that there are only three men endowed with sufficient virtue to be worthy of espousing his daughter. The gentlemen in question are three merry tramps—Joe, Bob, and Jim—personated respectively in the Liliputian cast by Selma Goerner, Adolph Zink, and Franz Ebert.

The Professor and his daughter, accompanied by the man-ape, set out to find these tramps on the magic railroad and airship line. It turns out that the tramps have wandered to a farm near New York, and as they have not been able to give a satisfactory explanation of their occupation and previous condition, they have been locked up as vagrants in the granary of a mill. While they are asleep, Mary appears in the mill and leaves there a violin, a lantern and a dollar bill, all invested with magic power.

When Joe wakes up he plays a few notes on the violin and the perambulating trio are immediately released from their prison. Dressed in fine clothing, they attend a harvest festival, and have a jolly time. Through the influence of the magic gifts they are in affluent circumstances, and in the course of various experiences they show their true characters. The magic power of the gifts is only good for one year. Joe and Bob squander their money, and are consequently reduced to their former trampdom, while Jim uses his sudden wealth in a worthy and judicious manner, and, therefore, is selected as a suitable husband for Mary.

The three ballets that were introduced proved a taking feature of the performance. The first ballet represents a harvest festival, the dancers figuring as wheat, corn, and other cereals. The second ballet is the dance of lights and lamps, showing the different methods of illumination in each age of the world. In the last ballet all the dancers are dressed in silver lace costumes. The Liliputians assume characteristic poses in all of the ballets.

Fourteenth St.—The Great Diamond Robbery.

That strenuous melodrama of local life, The Great Diamond Robbery, was again on view at the Fourteenth Street last night. The incidents of this play, and the characters that people it, are strained far and away from the facts and conditions of life. Nevertheless, the play is of the sort to hold the attention of what is usually known as "a gallery audience." And there is enough of good acting in the piece to redeem its irritating sins against probability and common sense.

Mrs Yeamans's comic Irishwoman is a gem of discreet, restrained, reticent humor. Her scene of wild inebriety is matchless as a psychological study of the power of alcohol. Nobody can be so fluently, gracefully and humorously drunk on the stage as Mrs. Yeamans. The Great Diamond Robbery is comic art of the rarest and most delightful kind.

Of the newcomers in the cast, brief mention must suffice. Rose Eytinge, who replaces Madame Janauschek, adds new strength to the character of the iniquitous old Rosenbaum. Edward Ames, another new member of the company, made an excellent impression by imparting sincerity and feeling to an utterly thankless part.

Grand Opera House.—The Last Stroke.

I. N. Morris's picturesque play, The Last Stroke, which made a strong impression last season at the Star Theatre, was reproduced last night with the original scenery, some of the first cast, and all of the pristine excitement. Cuba's struggle for independence still possesses more than passing interest to the freeborn American, and the lavish patriotism and rare realism of The Last Stroke found ready appreciation. Frederic De Belleville repeated his success as the black-hearted Spanish spy, and the other parts were in competent hands.

At Other Houses.

Knickerbocker.—Francis Wilson and his competent company continue to draw good audiences in Half a King.

Empire.—John Drew has found in Rosemary one of the best drawing cards of his stellar career.

Daly's.—The Geisha is in popular and fashionable vogue, and this Japanese musical comedy is consequently drawing crowded houses.

Garrick.—Albert Chevalier and his company are in the fourth and last week of their novel vaudeville entertainment at this house.

Broadway.—Effective additions have been made to the performance of The Caliph, and Jefferson De Angelis and his associates are now seen to good advantage in Englander and Smith's operatic entertainment.

Herald Square.—Evans and Hoey, Anna Held, and A Parlor Match are a farce-comedy, æsthetic and musical alliance that would be hard to duplicate.

Hoyt's.—The claim that Bret Harte and T. Edgar Pemberton's play of Sue has made a big hit seems to be fully justified in view of the large audiences that assemble nightly to see it.

Fifth Avenue.—Lost, Strayed or Stolen has apparently started on a run at this house.

Academy.—Under the Polar Star is playing to the capacity of the Academy of Music at every performance. This (Tuesday) evening is announced as Wheelmen's Night.

Lyceum.—E. H. Sothern has won pronounced metropolitan favor in An Enemy to the King, and box-office prosperity is in palpable evidence.

People's.—A Happy Little Home is the attraction at this house this week.

Columbus Theatre.—Vaudeville, headed by Weber and Fields, holds the boards at the Columbus Theatre this week, and introduces many well known and talented performers in new and clever sketches. The organization includes Bobby Gaylor, Lottie Gilson, James F. Hoey, King and Forrest, the Avolos, and Caron and Herbert. Next week, Human Hearts.

Harlem Opera House.—Comic opera is again the attraction in Harlem this week, but with a change of stars. Frank Daniels in Wizard of the Nile is the attraction, and the production bids fair to equal its successful engagement of last season. The little comedian, with his droll personality and unique methods, is irresistibly funny, and he is supported by much the same clever company as last year. Next week, Edward Harrigan.

BROOKLYN THEATRES.

Amphion.—Bleak House.

Theatregoers who sigh for the palmy days are afforded an excellent opportunity to revel in the acting of one of their idols in a palmy day play, at the Amphion this week, where Jane Coombs revives Charles Dickens's Bleak House. Miss Coombs, who has always given a most artistic portrayal of Lady Dedlock and Hortense, has many admirers, who, on Monday night, gave her a rousing reception. Instead of doubling the roles, Miss Coombs essayed that of Lady Dedlock, while Jeffreys Lewis played Hortense, giving an excellent interpretation of the character. Miss Lewis plays Lady Dedlock and Miss Coombs Hortense to-night (Tuesday), and they will continue to alternate throughout the week. John E. Kellerd gives a finished performance as Inspector Bucket. Others in the cast are George Staley, Joseph Totten, William Carlton, Lida Richards, and Maud Winter. The Great Diamond Robbery is underlined for next week.

Park.—Marty Malone.

The Park's season began on Monday evening with the engagement of Edward Harrigan in his new play, Marty Malone. Harrigan has a great many loyal admirers in Brooklyn, and they turned out in full force and gave him a hearty welcome. Marty Malone proved an entertaining vehicle for the display of the star's talent, and the company assisted him materially in the development of the plot. Laughter was continuous throughout the evening. Dave Braham's new songs were repeatedly encored.

Montauk.—My Friend From India

The Smyth and Rice company, which contains some very clever people, opened a week's engagement here on Monday evening in a new play, called My Friend From India, by a Mr. Du Souchet. There are a great many funny situations in the piece, and the audience seemed to thoroughly enjoy it. Frederic Bond, Edward S. Abeles, Walter Perkins, and Charles Arthur made hits in congenial parts, and Misses Giroux, Bishop, Galloway, Reimer, and Vokes looked pretty and spoke their lines in a pleasing way. Next week, Stuart Robson.

Columbia.—Sandow's Olympia.

Sandow and his big company opened a week's engagement here on Monday evening. The giant showed his muscles and his wonderful strength in various ways, exciting the wonder and admiration of the large audience. Alcide Capitaine also made a hit in her trapeze act. The other performers are Ara, Zebra and Vora, pedapulists; Wood and Sheppard, Jessie Merrilees, comedienne; Mandola, juggler, and "Muldoon," the wrestling pony.

Gaiety.—Human Hearts.

Human Hearts, in which the author, Hal Reid, plays the leading role, Tom Logan, is at the Gaiety and opened to a good house on Monday night. The play has been seen repeatedly in Brooklyn, and its story of life in the Arkansas hills is familiar to lovers of melodrama.

Notes.

The Midnight Special, a railroad play, is at the American.

John Kernell heads the Vaudeville Club, an excellent array of vaudeville talent, including Imogene Comer, the Rays, Fields and Lewis, and the Garrison, at the Empire.

The management of the Brooklyn Music Hall has again changed hands and E. C. Fitzgerald is now in control. His opening bill includes Odellyoka and her trained horse and donkey, Odetta and a band of pickaninnies, Dilks and Wade, Le Page Sisters, Roach and Castleton, and William De Boe.

An Innocent Sinner is at the Grand Opera House.

Fallen Among Thieves is this week's attraction at the Bijou.

Cleveland and Haverly's Minstrels are at Hyde and Behman's.

Burlesque still holds the boards of the Star.

DIXEY AS THE LONE FISHERMAN.

Henry E. Dixey closed his tour under A. M. Palmer's management in Boston last Saturday night. He came at once to New York, and yesterday afternoon dropped in at the office of his old friend and former manager, Edward E. Rice. After a ten-minutes colloquy, Mr. Dixey had signed a contract to play the role of the Lone Fisherman in Evangeline, which will open at the Garden Theatre on Thursday night. The veteran, James S. Maffit, who had been engaged for the part, had wired Mr. Rice from Boston that he scarcely felt prime enough to assay the arduous role, and Mr. Dixey was therefore pressed into service.

"What are you going to do with the part, Mr. Dixey?" asked a Mirror man.

"I can tell you better on the first night," responded the comedian. "It's a straight pantomime part, and, just for the novelty of the thing, I shall enjoy it heart and soul. Of course I'll put a lot of new business into the part.

"Will you wear the traditional make-up?"

"I can't say. You may depend upon it, though, that I shall do my best to vitalize the old man. This won't be my first appearance as the Lone Fisherman. Years and years ago I played the part for Mr. Rice."

Dixey usually keeps a few surprises up his sleeve, and Thursday night's audience will probably see as original a bit of pantomime work as could be wished for.

"THE LITTLE MINISTER" AGAIN.

Lawrence, Semple and Clark, attorneys for the American publishers of "The Little Minister," have, after careful investigation and consultation of the copyright laws, advised the publishers that, as the owner of a copyright of a novel has the exclusive right to dramatize that novel, the production of J. M. Barrie's dramatization will be an infringement of that law, and such production can be restrained by injunction. The publishers have given A. M. Palmer sole permission to produce an adaptation of the novel, and Arthur Hornblow has been commissioned by Mr. Palmer to turn the story into a play.

FIRE DANCERS IN MEXICO.

The "fire dancers" appear to have caught the "Mexican fever." Mr. Russell, of Guadelajara, writes that he has letters from five different parties all en route or anxious to start for the land of the Aztecs. One of these enterprising dancers has effected arrangements with the Vitascope management now exhibiting in the City of Mexico. The Black Crook company now en route to Mexico has added a fire dancer to their specialties, and the specialty company organizing and now being booked from the Empire Exchange, of this city, also includes a "fire dancer."

WALTER HALE INJURED.

At a recent performance of The Prisoner of Zenda at Chicago, James K. Hackett accidentally slashed Walter Hale during the sword combat. Hale's nose was so badly cut that it was found necessary to make three stitches in it, and the point of Hackett's sword bruised, but fortunately failed to enter one of his antagonist's eyes.

THE CAST FOR THE BROKEN MELODY.

The cast of The Broken Melody, to be produced at the American Theatre, Nov. 9, is as follows: Paul Boinski, Auguste Van Biene; General Ivanoff, Nelson Ramsay; Dickson, John Carter; Dudley Mortimer, Arthur Leigh; Beaujour, Edouard Jose; Doctor Magrath, M. J. Gallagher; Honorable Dick Spinnaker, M. Zephau; Duchess de Vervier, Ely Desmond; Mrs. Dickson, Mrs. Leigh; Hon. Mrs. Spinnaker, Maude Crichton; Mabel, Francis Brooke. With the exception of M. J. Gallagher, the company is entirely composed of English players.

INTERNATIONAL ENGLISH OPERA COMPANY

The International English Opera Company has offers of time from many managers. Maria Santa, the prima donna of the organization, and Myrta French are American girls. The contraltos are Belle Tomlins and Louise Engel; the tenors, Thomas McQueen and T. E. Green. The baritones and basses are also engaged, and Manager Leerburger is in negotiation for some of the latest and most successful European operas. The company will come to New York in February.

THE WIZARD OF THE NILE.

Al Neuman yesterday received two cablegrams from Vienna announcing the success of Victor Herbert's The Wizard of the Nile, which was produced there at the Carl Theatre on Saturday night. The opera, which was adapted for the German stage by Mr. Neuman, was produced under the same title, Der Zauberer vom Nil. It is the first American comic opera to find its way to Germany.

MATTERS OF FACT.

Mahler Brothers, of Sixth Avenue and Thirty-first Street, have a full line of rouges, grease paints, make-ups, etc., which they are selling at cut prices to professionals.

The Pyke Opera House, at Cincinnati, O., was refitted and decorated during the Summer, and the management are now booking first-class attractions for the season.

Kittie Beck and George Chenet are at liberty, owing to a change in the proprietorship of A Booming Town. Miss Beck plays soubrette roles, while Mr. Chenet will accept engagement as manager or treasurer.

Lorin J. Howard is meeting with great success in Lost in Egypt, doing the comedy business, at Heuck's Opera House Cincinnati, this week. He has received a flattering offer from All a Mistake company.

Eugene Wellington claims to hold the sole rights to the title Hogan's Alley, and warns managers against productions using this title. Mr. Wellington is the manager of Gilmore and Leonard, who appear in the above-named play.

Managers Clark and Delavan have some open time in October and November at the Stone Opera House, Binghamton, N. Y. They will grant liberal terms to good attractions.

William Owen, starring in a repertoire of Shakespearean and standard plays, has played twenty weeks to big business in the North Central States and Canada. Mr. Owen will continue to play in week stands only at popular prices. Manager Ben H. Atwell has Christmas, New Year's, and a few other weeks open time for his star.

Prof. Egidio Rossi, the well-known instructor of the terpsichorean art, is located at 54 Union Square, where he is prepared to teach all the latest styles of dancing. He makes a specialty of instructing non-professionals. He is assisted by Mlle. Bertrand.

Stock and road attractions can secure a number of successful plays on royalty by applying to Harry Jackson, care Hopkins's South Side Theatre, Chicago.

Bonham, Tex., has but one theatre, the Opera House, managed by Jules E. Muchert. The house is modern in appointments, and plays but a limited number of attractions.

Gustav Luders, the well-known Chicago musical director, for years connected in that capacity with various theatres in that town, is disengaged, and will accept offers from first-class attractions only.

Mrs. Samuel Caarles (Anna M. Quinn) has been engaged to go with Stuart Robson this season.

Richard Quilter received much favorable mention for his clever work in the character of the Irish Chinaman in The Mandarin Zune at Crescent Park, R. I., last Summer.

Hilda Thomas, the clever singing comedienne, and Frank Barry are at Keith's Union Square Theatre this week. They play Keith's Boston Theatre next week.

The business at Lothrop's Opera House, Worcester, Mass., this season has been very big. The receipts of the first four weeks are claimed to have been $3000 in advance of the business for the same period last season. Manager Alf T. Wilton has some open time in October and November for good attractions.

Owing to the closing of A. M. Palmer's His Absent Boy company, E. L. Walton, the character actor and comedian, is at liberty. The *Boston Journal* commented on Mr. Walton's performance in His Absent Boy as follows: "Mr. Walton plays Edward Burney in a plaintive fashion that is very amusing, and is above the average of the cast in fitness and truth."

Knox G. Wilson has made a decided success of the German in Charles E. Blaney's A Boy Wanted company.

Fred Mower, the well-known character actor, is making a favorable impression as Colonel Preston in Alabama, wherever he has appeared.

Golden Giant Mine and Danites, tried and successful plays, are the sole property of Mrs. Kate Rankin. Howard and Doyle, of Chicago, are her only agents, and all rights for the presentation of these plays must be secured from them. Unauthorized productions will be prosecuted.

A children's school for instruction in elocution and vaudeville will be opened at the Barrington, 1497 Broadway, on Oct. 1. The instructress is Arietta Wood, Little Tuesday's sole preceptress. The art of Delsarte, singing, dancing and various forms of parlor entertainment will be taught by the school, which bears the endorsement of the Empire Theatre Dramatic School.

The new book of monologues just issued by Ida and May M. Ward is having a good sale. The book is being used extensively throughout the country.

Opportunity is offered to a manager who desires to take a half interest in the starring tour of an American actress. Particulars may be obtained from "Star," care this office.

Frank Landers, who has played many prominent parts in the support of Rose Coghlan and Richard Mansfield and with attractions controlled by A. M. Palmer, Charles Frohman, and others, has not yet closed for this season. He may be signed for leads, light comedy and singing roles.

Alexandre Promio, chief of photographic service of Lumiere and Sons, sailed Saturday for France for a short stay in order to take views during the visit of the Czar and Czarina in France for the Cinematographe. Mr. Promio has taken many views in the United States. During a recent visit to Spain he was decorated by the Queen for his notable services in photographic scenes. The excellence of the Cinematographic pictures is largely due to Mr. Promio's scientific skill.

Josie Intropodi, who is now playing an engagement in San Francisco, will be at liberty Oct. 19, and can be addressed care of this office with reference to opera, drama or vaudeville.

The engagement of Rice's Excelsior, Jr., at Hartford the whole of a recent week demonstrated that the capital city of Connecticut is a very important point in theatrical territory. The engagement was an experiment by Manager Parsons to ascertain whether Hartford would support important organizations for a week, having 150,000 people to draw from, neighboring towns being connected by trolley. The engagement was more successful than expected, the gross receipts reaching $6500. Manager Parsons will in future endeavor to have the high-class attractions play Hartford for three nights.

Richard Carle and G. L. Tracy are writing a comic opera called The Ruler of Razmataz. Mr. Carle is also at work on a comedy called Eureka.

A MAN OF MAGNETISM.

ALBERT CHEVALIER.

On and off the stage Mr. Chevalier is the same magnetic personality. His success here has been purely personal. In the glare of the footlights he is a captivating artist; in private life he is a delightful man. That is the secret of his success. Nobody cares a rap about the type of human beings that he typifies. The costermonger is a creature of whom the world knows little and is quite willing to take on trust. At present there are some fifty American variety performers doing "coster business" under the impression that the coster is an attractive and agreeable personage to these United States. Needless to say, they are laboring in vain. Mr. Chevalier's is a liquor that is lost in the decanting.

"I had a pipe between my teeth when you came in," said Mr. Chevalier upon receiving a MIRROR man. "Do you mind if I light up again? I can talk better with a pipe in my hand, even if I don't smoke it. Yes, I've been over here now till I begin to feel quite acclimated. My Summer was delightful. I spent it in the Adirondacks fishing and taking snap-shots with my camera. I caught a good many fish and a good many pretty views. But you don't want to hear of that, I suppose. I can see your lips forming some question about the inevitable topic of discourse—the coster. Fire away. I'm all attention."

Mr. Chevalier then proceeded to explain, on clearest principles, just what manner of man the coster is.

"He's a hard-working chap, not a loafer or a tough. He goes to Covent Garden and buys up the leavings of the licensed stalls. These he sells on his own account, and with this small margin of profit he keeps the breath of life in himself and his 'dutch' and maybe a 'nipper' or two. The coster is a fellow who eats no idle bread."

"And his clothes? Does he really wear the 'pearlies' in this year of our Lord, 1896?"

"Most assuredly. The 'pearlies' show a survival of R many blood. There are plenty of Spanish and Italian words in the coster vocabulary. From frequenting the wharves and mingling with foreign seamen, the coster has caught numerous exotic expressions. So, too, the coster dress shows foreign influence. The love of color is intense. The women wear a most extraordinary costume. It's almost barbaric. They can't stick feathers enough in their hair, which is 'done up' in an old fashioned velvet net. They wear short petticoats and high velvet boots with rows of bell buttons. This is, of course, the Sunday dress, when they ride out with the family in the 'shallow'—the barrow, you know, which is used during the week as the vehicle of trade.

"Yes, many people have doubted the verity of my made-up. After my first appearance, a neighbor of mine was sarcastic and incredulous. I walked him off to a park a few blocks away from his home, where we found three men dressed precisely as I dress for 'The Old Kent Road.' Stripped of its buttons, the coster coat is purely Georgian—square cut style, you know. If I were to rip the buttons off my 'Old Kent Road' coat, I could go on and play Jonathan Wild in it.

"Some of my coster clothes were worn once upon a time by costermongers. Some of them were made by coster tailors. Did you see the advertisement of a London East End tailor? They are mighty amusing. I have one preserved somewhere or other, but I can't put my hand on it. Let me try to recall how it read. As well as I can remember, it went like this:

Slap-up kicksies, cut saucy, made to fall over the trotter-cases. Vests built tight up around the scrag. All made to bash the dickey. Lots of artful fakements.

"That is a bona fide 'ad' of a Smithfield Market tailor. And so I say, if my coster dress isn't the real thing, then I know nothing about the coster genus. Let me tell you something else. Only three or four of my songs are coster songs—the rest of them are cockney songs."

"Do you find that they are understood outside of London?"

"Oh, they go equally well everywhere. I've sung them with the same success in every town of Great Britain from Land's End to Perth. In Ireland I sang in four cities to audiences that averaged 6000 persons nightly. I didn't play the regular theatres or music halls. I choose buildings that, I believe, are here called 'lyceums.' That brings me all the regular music hall habitues and the people who never frequent music halls. I've sung to rows upon rows of parsons. And really it's a great relief to sing before an audience that will listen to you. I have a horror of music halls.

"You know I am not of the music halls. When I opened at the London Pavilion, I had come straight from the legitimate. That opening night I shall never forget. I fancied the audience were paying no attention whatever to me. The din was hideous. I was on pins and needles all the time I was on the stage. When I came off, the stage manager—the man who rings the curtain up and down and tells the boy when to change the cards—said to me: 'How quiet they were tonight. I never knew them to be so peaceful.' Peaceful! To me it seemed pandemonium.

"A music-hall atmosphere is really not propitious for artistic work. The wonder is that anybody is able to accomplish anything. I have known artists—genuine artists—fail ignominiously in a music hall, where in a theatre they would take the house by storm. But a music hall audience doesn't come to be amused; it comes to amuse itself. I was always in fear and trembling of a drunken interruption. I don't mind a rollicking chorus where everybody joins in. But there are a variety of inevitable annoyances in a music hall. I remember I was singing my pathetic "Old Dutch," and I was congratulating myself that for once I had the house still. You might have heard a pin drop. I was working up the pathetic finale:

"'There's not a lady in the land
"'As I'd swap for my dear old dutch.'

"The audience were quiet as mice. Suddenly from the rear of the hall came the voice of a waiter: 'A bottle of Bass, sir? All right, sir.'

"A music hall actor has to chance his effects. He can't get an adequate rehearsal. There's no real stage manager, as we understand the position in a legitimate theatre. Why, I've acted in plays with the Kendals where we've rehearsed so thoroughly that the first performance was like a game of chess. When Mr. Hare steps on the stage, he knows to a certainty just what he will do at every vital second of time he's before the audience. His performance is therefore artistic. But in a music hall! Oh! the atmosphere simply isn't the right one."

"How many songs have you written, Mr. Chevalier?"

"Dear me, I don't know. I have fifty or sixty of them published. I've also written a lot of little plays and curtain raisers."

"Didn't you write a burlesque of Aladdin for Willie Edouin at the Strand?"

"I fixed over Henry J. Byron's burlesque, and wrote some new songs for it. But it's not worth speaking of. Yes, by Jove! There's an amusing little reminiscence goes with it. You know I've been interviewed on divers different occasions by various types of journalists—ahem!—and reporters. Well, in a provincial town a gentleman of the press came to me and begged an interview, and I was pleased to give him all the material possible for a 'story.' My confidence in this gentleman was not, however, implicit, and I requested to see the 'copy' before it went to press. With great confidence it was submitted to me, and of all the ridiculous rhodomontades of bad spelling and misrepresentations of fact, this was the worst I'd ever seen. I waded through it, line by line, and the climax came in the assertion that 'Mr. Chevalier had also had the honor of appearing in Lord Byron's burlesque of Aladdin.' Shades of the Muse! Lord Byron's burlesque of Aladdin!'

"A great deal of adulatory nonsense has been written about you. Hasn't it amused you?"

"Oh, yes; but then there's a lot of twaddle talked and written about the art of the stage. The most irritating cackle in my ears in this nonsense of an actor's sinking his individuality in his part. Now, that's absurd. An actor doesn't sink himself, he adapts himself. The value of an actor is his individuality, his personal tricks and mannerisms. The greatest actors have always been people of pronounced mannerisms. Take Sir Henry Irving, for instance. You may think him a genius and you may not. Personally I believe him to be a man of consummate genius; but that's a mere individual opinion that I shan't impose upon you. Now take Mr. Irving in the parts in which everyone admits he is great. He comes on as Louis the Eleventh. Magnificent make up, you say. At the end of the first scene you say 'That's Louis the Eleventh.' Yes, and it's Irving, too. You feel that the crafty old monarch is before you, and you feel that Henry Irving is there, too. And so in The Bells. There's Mathias, without a doubt; but Henry Irving is there, as well, to make him individual and fascinating. Take another illustration of my theory. You go in a gallery and see an unlabeled picture, that you can tell in an instant is Teniers's. The individuality of the man is in the picture. That's what makes it dear and precious to you. It's only the commonplace artist that has no mannerisms of art. Take my word for it, an actor is always personal and individual. If he's not, he has no charm."

"To turn the subject abruptly, Mr. Chevalier, what is your nationality?"

"I have a little Irish in me, a good deal of Welsh and a great deal of French."

"At any rate, you're pure Celt?"

"Oh, Celtic through and through. But I was born and reared in London and all my sympathies and prejudices are English."

AUSTIN'S NEW THEATRE.

The new Hancock Opera House, which was opened last week at Austin, Tex., is located on Pecan Street, just half a block from Congress Avenue, adjoining the United States Court House and Post Office. James R. Gordon is the architect of the building.

The entrance is through three large large plate-glass doors into the corridor, 21x60 feet, with the box-office on the left near the front for accessibility. The floors are tiled. The walls are frescoed and wainscoted in orange and terra-cotta. The freeze is closely studded with electric lights, which is productive of a brilliant effect. Entering the foyer through large doors from the corridor, heavy portieres screen the view of the auditorium. Passing through the portieres, a full view of the auditorium is first obtained. The draperies are of a mixture of green and gold.

The walls between the corridor and auditorium are very heavy and fire-proof. The wall between the auditorium and the stage is also fire-proof, and provided with a fire-proof curtain, as are the walls between the rear of the stage and the dressing and scene rooms, thereby isolating each portion of the structure, so that in the event of fire that part can be shut off from the rest and prevent spreading through the building.

The stage is the largest of any theatre in the South. It is provided with all the latest appliances, from the Hamlet trap and bridge trap to the water tanks, and all the latest electric light appliances and other conveniences.

MACDONOUGH—JEFFERSON.

Glen MacDonough, playwright and librettist, and Margaret Jefferson, daughter of Charles B. Jefferson and grand-daughter of Joseph Jefferson, were married at Buzzard's Bay, Mass., on Monday. The ceremony occurred at Crow's Nest, Joseph Jefferson's country seat, and President and Mrs. Cleveland were among the guests. William Winter Jefferson was best man and Annie Wood, of Boston, bridesmaid.

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LETTERS TO THE EDITOR.

THE OLDEST ADVANCE AGENT.

NEW YORK, Sept. 21, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I notice the following item going the rounds of the press:

"Sam Fletcher, the oldest agent in the theatrical business, barring Pierce Jarvis, has joined the Davis and Keogh forces, and will act as general superintendent of their road attractions."

To this I must take exception, as there are others in the business still in harness. To Charley Melville belongs the title of "the oldest agent living." I mean strictly advance agent, one who is all the term applies, and who is at the business as such. There are many men living who were advance agents many years before friend Melville, but they are not at present in the business. Charles Melville first went on the road as agent for the Harry Sanderson Concert company in the Fall of 1854; Harry Sanderson, pianist; William Castle, tenor; Jennie Kempton, contralto, and Charles Hiffert, accompanist.

Phil H. Irving served as advance agent for Lew Rattler and Joseph Murphy's Minstrels in California and the Sandwich Islands in the Summer of 1857. After making a trip around the world, he closed in the Fall of 1858.

Samuel Fletcher claims to have "gone ahead" about this same time.

Pierce L. Jarvis did not enter the show world until July, 1857, and then as manager for a small dramatic company of his own that he took to Newark, N. J., for one week. J. Delmon Grace was the star. He did not become an agent until several years later, when he went ahead of Bartley Campbell.

These are the oldest agents at present in the business. There are a number of others, but not quite so long "continuously." The advance agent is one of the most important members, or, rather, accessories, of a first-class combination. A good advance agent is worth his weight in gold. It has always been a puzzle to me how men evidently not possessing even a common school education, and who can hardly write their own names, are able to secure positions as managers and advance agents.

COL. T. ALLTON BROWN.

A SUGGESTION TO REPERTOIRE COMPANIES.

To the Editor of The Dramatic Mirror:

SIR.—Has anyone given the subject a moment's thought, and deducted from the reflection, that it is poor business policy for a company remaining more than one night in a place, with "change of bill nightly," to feature any play?

Since repertoire companies have been able to secure, on royalty, plays of metropolitan success, when they have outlived their usefulness in their original environment, they seem to think themselves obliged to use the "special paper," a right to which comes with the play, even to the overshadowing of their regular printing and the subordinating of the other plays in their repertoire.

The Blank Repertoire company, presenting what we will term the usual repertoire at popular prices, secures from Mr. Frohman the right to May Blossom. I find them advertised to play a week in a small city. They have up five twenty-sheet stands—two setting forth that "The Blank company will appear one solid week, with nightly change of play," and three of special May Blossom paper, as well as numerous lithographs of this piece in the windows, although May Blossom is to fill but one of their six nights and is not even the opening bill.

This dwarfs and belittles all the rest of the performances, and naturally tends to hurt attendance on the whole week, this featuring of one night practically tending toward making the other five evenings off nights.

It seems to me that a repertoire organization should bill the company as the thing; that the impression that it is desirable to convey is: that all the plays are equally worthy, and that they will be equally well presented, the only difference in result being in the individual taste of the patrons.

My idea would be to make the players the attraction, setting forth the entire repertoire in type of the same size, conveying the impression that each play would receive like treatment in the way of acting, costuming and staging, and so all be equally worthy of patronage and commendation.

G. PAUL SMITH.

[*Received too late for classification.*]

DENVER.

My prediction that Manager Peter McCourt would not remain long inactive is speedily verified, as within less than a week from the time of his retirement from the Tabor Grand Opera House he is again prominently identified with local amusements. Mr. McCourt, in conjunction with William H. Bush, has taken a five years' lease of the house, and hereafter it will be the Broadway Theatre, W. H. Bush and Peter McCourt managers, and R. B. Mays business manager. The combination is a remarkably strong one, and augurs well for the success of the enterprise.

David Henderson's Schiller Opera Comique co. has caught the town. The co. opened at the Broadway Theatre 21 in The Bells of Corneville, and will remain for a season of at least three weeks, and possibly six, with a change of bill semi-weekly. David Henderson invariably keeps faith with the public. When he used to bring his splendid extravaganzas here they were all that he claimed for them. But he did not take advantage of the reputation he built up in this city to bring an opera co. here, and permitting the public to believe that it was the same co. with which he has so often scored successes in this city, but he did advertise an Opera Comique co. with a fair cast of principals and a good chorus, and performances at popular prices, and unquestionably the opening performance of the co. was the best 50 and 25 cent opera entertainment ever given in this city. In fact, cos. charging double the prices have not been any better.

The opera was well sung, the choruses being especially good. Of the principals, Tillie Salinger, Beatrice McKenzie, John McWade, William Stevens, Otis Thayer, and Harry Cashman were well received. The piece was well mounted and efficiently directed by William Glover.

Professor Ferdinand Stark and his Vienna Orchestra have been engaged for the Broadway Theatre for the season commencing 21. For the balance of the week The Mikado will be given, while the bill announced for week commencing 28, includes The Bohemian Girl and Olivette.

At the Tabor, week commencing 21, Chauncey Olcott is appearing in a repertoire consisting of Mavourneen, The Irish Artist, and The Minstrel of Clare. Mr. Olcott has only been playing to fair houses, but he deserved better ones, for not only is he clever but is well supported by a good co. in which Georgia Busby, Paul Gilmore, Daniel Gilfether, and little Mildred Clare do good work. Mr. Olcott sings W. J. Scanlan's old songs and a number of new ones composed by himself. He has a good voice and pleasing personality and the entertainment provided by him is a good one.

Week following Olcott, will be dark at the Tabor, as The Gay Parisians, for which time was being held, has decided to appear here about six week later, and the announcement was made too late to allow of other attraction being secured. Julia Marlowe Taber and Robert Taber appears week begining 5, presenting Rosalo, Much Ado About Nothing, Romeo and Juliet, and As you Like it.

The National Stock co. opened at the Orpheum 21, for a three weeks season, their first bill being Forgiven. This well constructed melodrama has been drawing fair business. It is quite well played by the co. which includes Frank Readick, Stanley J. Ross, Albert Hosmer, Robert E. Bell, Leon Henry, Joseph Mason, Essie Tittell, Minnie Freeman and Marie Langdon.

The Chicago Festival Orchestra will appear at the Central Presbyterian Church, presenting scenes from grand opera with full costumes and scenery, 28, 29.

The Columbia Opera co. which, at the conclusion of its season at the Orpheum 20 left for Omaha, was compelled to leave behind T. Burt Parks, its efficient musical director, as Mr. Parks is quite ill with typhoid fever at St. Joseph's Hospital.

William Nuttall, an old-time variety theatre man in this State, committed suicide 22.

An enjoyable presentation of Everybody's Friend was given at Elitch's Gardens 26, under the direction of Joseph B. Newman, who also appeared in the play as Major Wellington De Boots, scoring an emphatic hit. Mamie Kingsbury as Mrs. De Boots was also well received. The performance was given for the benefit of the Cathedral Parish, and much credit is due Mr. Newman for his entirely adequate production.

Robert E. Bell, at present a member of the National Stock co. at the Orpheum and with the stock co. at Manhattan, will be married to Mayme Alkire, daughter of a prominent merchant in this city, on Oct. 11.

Three traveling managers have been to my office this week to refer to the MIRROR file, and one manager wanted to look at a copy of the current issue, it being impossible to buy one. The MIRRORS arrive in Denver Friday noon, and by the following Tuesday it is practically impossible to buy any at the news-stands. So much for the popularity of what, to quote a well-known manager in this city, "is the best dramatic paper on earth."

F. E. CARSTARPHEN.

SAN FRANCISCO.

This week opens with both the Baldwin and the California closed.

Madame Sans Gêne closed at the Baldwin 19 with a crowded house. The engagement was entirely satisfactory and the last week's receipts even the largest of the season. Kathryn Kidder has reason to feel proud of the reception she received during her stay in this city. James K. Hackett and Isabel Irving in The Prisoner of Zenda open 5.

The California will be closed for seven weeks except for such local attractions as may appear.

In Spite of All is to be produced by the stock at the Columbia 21-27.

The Grand Opera co. returned from Los Angeles in time to open 21 at the Tivoli in The Hugenots. They had a good house and were warmly received. De Vries received many curtain-calls. Madame Modjeska occupied one of the boxes during the performance. The cast was exceptionally strong, containing the names of Bertini Humphreys, Madame Natali, Bernice Holmes DeVries, Michelena, Abramoff, and Napoleoni.

Morosco has made some changes at the Grand Opera House 21-27. Besides the regular stock co., L. R. Stockwell has been secured for a four weeks' engagement. He received a big ovation in his old and familiar part, Mr. Potter of Texas. This play always does a good business here, and as the Grand billed the town well, they were repaid by a big first night and a good sale for the balance of the week.

Stockwell will appear during his engagement in Shadows of a Great City, Big Bonanza, and Uncle Tom's Cabin.

Victory Bateman as Lady Sarah Annerly made her first appearance at the Grand the opening night, and made a decided hit. The balance of the co. were up to the Standard. Mr. Potter of Texas runs for the week. Howard Kyle is now on his way from the East, and will join the co. next week in the Shadows of a Great City. Mr. Morosco announced last night that he had secured Walter Fessler as the new heavy man. He comes from New York.

Divorce is the attraction at the Alcazar, and opened to a good house, with large sale for the balance of the week 21-27. The cast contains the names of all the leading members of the Alcazar co. There are two new names in the list—Beatrice Lieb, who has become leading lady, and Mrs. Henry Vandenhoff. They were both well received, Beatrice Lieb making quite a hit. Divorce is presented in a very creditable way, and gives an enjoyable performance. The managers feel assured that their new venture will prove a profitable one. Divorce runs for the balance of the week, when T. W. Robertson's School will be produced.

JAMES F. J. ARCHIBALD.

Born.

DOLSON.—A son to Mr. and Mrs. Al L. Dolson (Adeline Marden), at New York, on Sept. 25.

Married.

BOUCICAULT—HOLBROOK.—Aubrey Boucicault and Nellie Holbrook, at St. Louis, Mo., on Sept. 26.

DE COURSEY—THATCHER.—Edwin De Coursey and Mrs. Eva Thatcher, at Olean, N. Y., on Sept. 20.

MACDONOUGH—JEFFERSON.—Glen MacDonough and Margaret Jefferson, at Buzzard's Bay, Mass., on Sept. 28.

PAULDER.—E. L. Paul and Blanche Ilder, at Laramie, Wyo., Aug. 5.

Died.

HORN.—Kate Horn, in Montreal, on Sept. 10.

KELLY.—James H. Kelly, at Detroit, Mich., on Sept. 19, aged 56 years.

KLAFSKY.—Katharina Klafsky Lohse, at Hamburg, Sept. 22, aged 40 years.

MCGRATH.—William J. McGrath, on Aug. 13.

PHILLIPS.—H. B. Phillips, at Brooklyn, N. Y., on Sept. 26.

SINN.—Walter L. Sinn, at Colorado Springs, Col., on Sept. 26, aged 37 years.

PRODUCTIONS REVIEWED.

Half a King.

The firm of Englander and Smith have two samples of their operatic wares before the New York public—The Caliph at the Broadway, and Half a King at the Knickerbocker Theatre. Of the two Half a King is by far the better specimen of their craftsmanship. Both productions are billed as comic operas, but the Knickerbocker production is the only one of the two that can be considered as such. In Half a King the main departure from the requirements of a comic opera is the American slang and the topical songs that Francis Wilson uses in the course of the performance, for which, however, Mr. Smith is presumably responsible. Otherwise the librettist has supplied a consistent story, a *sine qua non* of comic opera that is not very strongly in evidence in The Caliph.

Furthermore, the incidents of Half a King are both romantic and comic. The plot is laid in Paris during the eighteenth century. Henry Hoyt has supplied a charming scenic reproduction of the Court of Miracles in the third act—the locality that Victor Hugo and Eugene Sue have made famous in French fiction as the meeting place of gypsies, mendicants, vagabonds, and social outcasts in general. In the first act the scene represents a public garden in Paris, on the banks of the Seine, by the same scenic artist, while Richard Marston's interior of the palace of the Duc de Chateau Margaux in the second act is equally skilful and effective in the line of scenic achievement.

The music is better than that which Mr. Englander turned out for The Caliph, but it is very far from stamping him as an inspired or original composer. For that matter most of our so-called composers of comic operas are in the same musical boat with Mr. Englander; they adapt, disguise, and occasionally improve the original compositions of a long line of musical predecessors, but they seldom develop any pronounced originality on their own account. In the present instance Mr. Englander has absorbed and reproduced—possibly with unconscious cerebration—the distinctive musical methods of Strauss, Suppé, Offenbach, and other operatic composers.

His imitations of the distinctive waltz-style of Strauss is very palpable. But there is this to be said in favor of Mr. Englander's music—whether the musical critics find fault with it or not—the general public is likely to derive just as much enjoyment from his jingles, waltzes, marches, and concerted numbers in general, as if they emanated from himself, instead of having been adapted from extraneous sources. How would it do to print a line on the programme stating that the music was adapted from all available composers? Why shouldn't Mr. Englander be as frank as the librettist, Harry B. Smith, who acknowledges on the programme that he adapted the book of Half a King from the French of Leterier and Vanloo?

So far as the staging of the opera is concerned it is on a par with that of The Caliph, both productions having been entrusted to the superior stage direction of Richard Barker.

Francis Wilson has found a congenial role in the mountebank, Tireschappe, a role which gives him every possible opportunity to indulge in his comic assortment of well seasoned Wilsonisms. He no longer poses as an artistic comedian, as he did in The Chieftain, but resumes his natural vocation in Half a King as an operatic jester, with cap and bells and everything else that pertains to the sort of comic opera merriment that is supposed to emanate from a singing comedian, minus a voice.

Of the supporting cast Lulu Glaser won special distinction as Pierette. She infused a delicious verve into her acting that was veritably Gallic. She has greatly improved in her singing, and seldom sang flat, as she was wont to do formerly.

The costuming of the chorus of grisettes, students, vagabonds, servants, wedding guests, etc., was admirable. It is, therefore, in order to give a line of credit to Dazian, who made the costumes from special designs by Percy Anderson. It should also be added that the chorus people contributed their share in making the production a success.

MURRAY REPLIES TO TUTHILL.

"If fabricating be a fine art, as some people hold," said David M Murray yesterday, "then Benjamin Tuthill is an artist of the first water. I retired from the cast of An Innocent Sinner because Tuthill wouldn't pay my board bill at our first stand, Wilkesbarre. The Mirror stated the facts of the case very precisely and accurately two weeks ago. To avenge himself, Tuthill tells a series of deliberate falsehoods in the next issue of your paper.

"Now here are the facts over again, and I have abundant witnesses to their verity. An Innocent Sinner opened at Wilkesbarre on Labor Day. The following morning, Laurence Hanley and I stood on the verandah of the Wyoming Valley House. The company were to leave at 10:58 for Scranton and I proposed riding over on my wheel. But our hotel bills had to be squared. 'Larry,' said I to Hanley, 'I don't leave town here till Tuthill pays our bill.' Larry said, 'Oh, don't get agitated, Dave. Tuthill has money enough for that, at least.'

"As train time crept on, Larry began to realize that Tuthill meant to ignore us. In desperation, Larry gave the hotel proprietor his satchel as security that Tuthill would settle his bill. To the best of my knowledge and belief, the satchel has not been redeemed. I remained in Wilkesbarre, and, at the invitation of Manager Morgan, attended a performance of Sowing the Wind. Tuthill insinuates that I was unable to leave town because I was 'dopey.' That is an outrageous calumny for which he should be flogged.

"I call as witnesses to the truth of my story Manager Morgan, Lawrence Hanley, and the hotel proprietor. I rehearsed three weeks with Tuthill's company, and appeared at one performance. For this labor I received the sum of 50 cents. I have placed my case in the hands of the Actors' Society."

At the instance of "Hank" Schafer, the stage carpenter of An Innocent Sinner, an attachment was levied on the scenery of the production at Hyde and Behman's Newark Theatre last Saturday night to secure wages for two weeks. Justice Rapp, before whom the proceedings came, secured $53.80 for Schafer.

NOT THE SAME TOMPKINS.

In a passing reference to Tompkins's Black Crook company in last week's Mirror Eugene Tompkins was credited with some connection with the enterprise. The Tompkins who lends his name to the organization is W. C. Tompkins, who, with N. D. Newell, purchased Eugene Tompkins's rights to the production two years ago.

"Acting and Actors," a book for students of the actor's art, by Alfred Ayres. Price $1.25.

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

If we would read well, we must learn how.—Canon Fleming.

There are those who think elocution worthless, because they have not studied it; and they will not study it, because they think it worthless.—Alfred Ayres.

Our English author continues thus:

Duke.—That thou shalt see the *difference* of *our* spirit
I *pardon* thee thy *life before* thou *ask* it.
For *half* thy wealth, it is *Antonio's*;
The *other half* comes to the *general* state
Which *humbleness* may drive into a fine.

In the marking of this speech, our author does not appear at his best. Why emphasize *our*? There is no question of difference between any but the Duke and the Jew. The thought being the difference between us, we have only to emphasize *difference* and *spirit* to bring it out.

In the second line, I see but two emphatic words—*life* and *ask*.

In the third line, I should emphasize *wealth* and *Antonio*. If a discussion as to what should be done with Shylock's fortune had taken place and this were the resulting decision, our author's emphasis would be correct. Portia simply tells what the law is; no discussion is even suggested.

Why emphasize *general* in the fourth line? There is no question anywhere of any private state. Indeed, *general* adds nothing to the thought; it's used only to pad out the line. Being used, it may be said to coalesce with *state* in expressing what *state* would fully express unaided, and thus come in for a sort of subordinate emphasis; the strong emphasis properly goes to the noun. I see no reason for emphasizing *half*.

If the Duke means to say in the last line, Which humbleness *may*, possibly, which I think he does, then *may*, by a good deal, is properly the most emphatic word in the whole speech. I should italicize *may*.

Portia.—Ay, for the *state; not* for Antonio.

In the last clause, *Antonio*, if I do not err, is the word to emphasize.

Shylock.—Nay, *take* my *life* and *all*, pardon *not that*
You take my *house* when you do take the *prop*
That doth *sustain* my house; you take my *life*
When you do take the *means* whereby I *live*.

The emphasis on take, in the first line, is indefensible. If the Duke had said Shylock's life should be taken, Shylock could say, for example: Very well, proceed, *take* my life. As it is, Shylock virtually says this: If you take my goods, take my *life* and *all*.

I should mark the last words of the last line thus: *means—whereby—I—live*.

It is more difficult to realize the possibilities of this speech than it is to realize the possibilities of any other speech in the whole play. It is doubtful whether four lines could be found anywhere that are susceptible of being made more pathetic.

Portia.—What *mercy* can *you* render him, Antonio?
Gratiano.—A halter gratis; *nothing else*, for *Heaven's* sake.

I can see no reason for emphasizing either *mercy* or *nothing*.

Antonio.—
1 So please my lord the *Duke* and *all* the court.
2 To quit the fine for *one-half* of his goods,
3 I am *content*, so he will let *me* have
4 The *other half* in use, to render it,
5 Upon his *death* unto the gentleman
6 That lately *stole* his *daughter*:
7 And that he do *record* a *gift*,
8 Here in the court, of *all* he dies *possessed*
9 Unto his son, *Lorenzo*, and his *daughter*.

True, the Duke is a part of the court, but that hardly justifies our author's reading. The language means no more than: If it please the Duke and the court, hence *court* and not *all* is the word to emphasize.

I should mark no word for emphasis in the second line, but in reading the line I should always take out *one* and *of*, since with them the line is prose, while without them its rhythm is perfect. Neither thought nor idiom suffers by the omission.

Half, in the fourth line; *stole*, in the sixth; and *record*, in the seventh, are words I should not emphasize. If I fully understand what Antonio would say, the adverbial clause, Here in the court, must be emphasized in order to make him say it.

Duke.—He shall do *this*, or else I do *recant*
The *pardon* that I late *pronounced* here.

Were I to mark this speech for emphasis, I should mark only one word—the first *do*.

Portia.—Art thou *contented*, Jew? *What* dost thou *say*?
Shylock.—*I—am—content*.
Portia.—Clerk, draw a deed of gift.
Shylock.—I *pray* you, give me *leave* to go from *hence*;
I am not well. Send the deed after me
And I will sign it.
Duke.—Get thee *gone*, but do it.

The *what* in Portia's speech is not emphatic: nor does the *leave* in Shylock's speech seem to me to be emphatic. I should read: I am—*not—well*. Then, I should emphasize *after*, *sign*, and *do*.

This is as far as Canon Fleming goes in The Merchant of Venice, and here I reluctantly take leave of him.

Note—See The Mirror of Sept. 19. The word *hair* in the line: "But in the estimation of a hair," should have been italicized.

HANDED DOWN BY JUDGE HALL.

"Bill" Hall, Justice of the Peace, Chicago, hands down to The Mirror these notes, judicial, professional, and personal:

The other day the stage-manager and a few of the stage hands of a local theatre were arrested and brought before me on a trivial charge. The manager of their house signed their bonds, and the complaining witness insisted that he qualify as a bondsman by scheduling real estate. He scheduled as owner of four acres of farm land and two three story flat buildings. I learned later that this real estate was painted on his scenery. He said that it was "on the drop," and the complaining witness thought he referred to values.

Directed to me from Toronto, in care of "the Post-office, or any old place," there came to me last week the "record" of Ned Davenport, which shows that while in the stock at the Boston Museum he played fifty-three parts, in fifteen of which he was the original, and since then he has originated eight parts and played six others. Even Teddy Henley can't beat that. If Steve Brodie ever sees Davenport mix that cocktail in The Thoroughbred he will be after him for On the Bowery.

I cannot get used to these bloomer girls. Last Thursday I told my bailiff to go back and "make that little duck take off his cap," and he told me that "the little duck" was a woman in wheeling costume.

In the police court the other day there was a colored woman, arrested for drunkenness. She declared that she was not drunk, and said she was a palm reader, foretelling coming events. I asked if she could tell by my hand what I proposed to do with her. She took it, gave me a first-class horoscope, with three legacies, a gold mine, two women to love me, etc., winding up with this: "There is a line from the palm of the hand to the ball of the thumb which tells me you are to let me go this time." And I hadn't the heart to fine her after that.

My irrepressible friend, "Punch" Wheeler, has a new scheme. He will remain in the railroad business until April and then he will take out a minstrel party to close theatres. He thinks it better than opening houses on certainties.

My friend, Justice Underwood, of the Armory Police Court, fined a stage hand $1 and costs the other day for carrying concealed weapons, and confiscated the weapon, which was a "prop" pistol belonging to A Milk White Flag. That man Hoyt is always mixing up with the law.

RANDOM REMARKS.

The country girl and her city cousin had just seated themselves in the parquet, and she had carefully surveyed the house.

"Isn't it too lovely!" she observed, "So sweet and so cosy! And I suppose that inscription on the curtain is the Latin for 'Welcome,' isn't it?"

"Oh, no," he returned, following her gaze, "that is the word 'Asbestos,' derived from the Greek, and meaning a mineral unaffected by fire. The curtain is fire proof, you know."

"How nice!" she answered, sweetly, "but are the actors really afraid of being fired?"

The revival of A Parlor Match induces everyone to pause and ponder upon the marvelous career of this extraordinary play, in which Evans and Hoey have gone about from coast to coast for so many years, cheering downcast hearts and making the weary forget their burdens. Just figure it out. A Parlor Match has been struck more than twenty-five hundred times. Suppose that only five hundred persons attended each performance. I know that the average would be much higher, but let us say only five hundred, because countless hundreds have seen the play over and over again, and conservative estimates are ever the most valuable. If, therefore, but five hundred persons laughed with Evans and Hoey on each of these two thousand five hundred occasions, we find that they have delighted no less than 1,250,000 mortals by their performances as the book agent and the auctioneer's right bower. What a record it is! And then multiply this mighty number of persons by the two and one half hours that each auditor was entertained and you will see that fully 3,125,000 hours of human misery have been diverted by I. McCorker and Old Hoss—over three hundred and fifty full years, and more than five lifetimes of three score and ten years each. Is it not a record to be envied and admired? It does not fall to the lot of every one among us to banish well upon four centuries of care and sorrow from the lives of one's fellow-toilers. Performances of A Parlor Match, given before the present revival, was 2501, and I am told Mr Evans missed but one performance and Mr. Hoey only five or six.

In the programme of a cheap theatre in this city, I was edified to find, the other night, a diagram of the house which some one other than an architect or a clairvoyant might comprehend. The maps of exits appearing upon the bills of our leading playhouses have never failed to completely baffle my shallow understanding, and this lucid diagram furnished by a cheap house came as a revelation. I had always supposed that a chart of the exits must of necessity be occult beyond the possibility of elucidation, but it appears that I was far from truth in this regard. The diagram of the cheap theatre, which called them "doors," not "exits," made plain to me where were the stage, the orchestra, the front-door, the side doors, and the centre-aisle, particulars which I have not yet been able to find clearly set forth in a high-priced house chart. Time and again have I wondered what would happen in a Broadway theatre should an alarm of fire be given, and all the people stampede, programmes in hand, striving to locate the exits by reference to the chart. For my part, if a fire were to surprise me in one of our nicer theatres, I am convinced that, forgetting all about the convulsive diagram of exits, I should make for the doors.

The Callboy.

FRANK MORDAUNT HOME AGAIN.

After three months spent in foreign countries, Frank Mordaunt landed again on American soil last Friday morning.

"Precious glad I am to set foot again on Broadway," said Mr. Mordaunt to a Mirror man. "I went abroad, you know, at the request of Mrs. Mordaunt, and we did all the big cities of the Continent. Now I flatter myself that I looked at things foreign in a reasonably impartial way, but that doesn't prevent my saying that Europe cuts no ice with America. We've got everything that the Europeans have—except antiquity, which, after all, isn't desirable—and we've got a jolly lot more besides. After a long, stormy passage of two weeks on board a rat-infested boat, badly stocked with provisions, it was the most unspeakable relief to come in sight of New York. I tell you, sir, as I rode up Broadway in a cable car, my feelings positively overcame me. My gratitude and joy were positively overpowering.

"Tell you something about my trip? Oh, it was the regulation chase in and out of art galleries, cathedrals, churches, palaces, et cetera, et cetera. I liked Berlin and I grew enthusiastic over Brussels. But the monotony of sightseeing soon becomes depressing, and after a while the finest pictures and the most glorious cathedrals pall on you. We were in Paris on the Fourteenth of July—the French Fourth—and a magnificent celebration they had this year. When I was in Paris two years ago on this same anniversary day, President Carnot had just been assassinated and the city was in mourning. So I've seen both aspects of Parisian life. Paris, they say, is the gayest and the saddest city in the world. I believe that's true.

"No, I didn't go to the Comédie-Française this time. I was so sorely disappointed in the company on my first visit that I didn't have the courage to enter the *Maison de Molière* a second time. But I saw Les Deux Gosses a crude but strong melodrama twisted around from The Two Orphans' theme. Yes, I think it will be successful here if the two little thieves are cleverly played. There is a fine 'sensation' scene in the bursting of the flood gates.

"In London I saw Mr. Tree's Falstaff, which shattered my preconceived ideal of the part. I found Mr. Tree too colloquial and modern. The halo of Elizabethan England certainly didn't encircle his head. I also saw A Blind Marriage at the Criterion, which pleased me very much. I told Herbert Standing so, too, but I asked him why he made the American characters all talk with a nasal twang. I told him that it wasn't really typical of an American gentleman, and if he wanted something characteristic, he should give them a Southern dialect. In Berlin I saw Bolossy Kiralfy's big spectacle. There were about twelve hundred people on the stage and about eight or ten thousand in the audience. Night after night, the spectacle draws the same crowd. Kiralfy must be getting enormously rich.

"My voyage was as rough as you can imagine. We had several storms and the lightning played all over the mast. The sailors call it the 'jack o' lantern,' and regard it as an omen of shipwreck. But, thank the Lord Harry, it brought no worse luck than a lengthy passage. As John Stetson used to remark after a voyage: 'Here I am again on vice-versa, and here I shall stay.'"

Mr. Mordaunt remains another season with The Heart of Maryland, to lend dignity and authority to the role of General Hugh Kendrick. He goes on tour with Mrs. Carter and the original company. New York can ill spare so able an actor as Mr. Mordaunt, but it is possible that before long he may be seen again in a new metropolitan production.

A CHAT WITH ANNA HELD.

Mademoiselle Anna Held was looking radiantly beautiful when Manager Ziegfeld ushered a Mirror man into her presence.

"Comment me trouvez vous, Monsieur?"

"Vous avez remporté un succès fou."

"Oui," she said very demurely, "J'ai eu beaucoup de succès. Mais mes chansons sont bien Parisiennes, n'est ce pas, Monsieur?"

Then, to economize time and labor, Miss Held branched out into English, with occasional lapses into French.

"Did you hear me sing my first night? Oh, I passed une nuit affreuse! J'etais si émue! But Thursday night—then I was myself, vraiment! I distributed the prizes to the bicycle riders. It was very amusing!"

"I want to ask you an important question, mademoiselle. It is a matter of dispute."

"Dites!"

"Are you French or English?"

"Oh, I am Parisian! always! My parents as well were Parisians. I do not like people to say I am English or Prussian. I am Parisian, monsieur. I learned to speak English just for this country so that I might not appear bête. I am still under contract to the Folies-Bergère and the Scala in Paris. I am engaged there till 1900. But I should like to stay here in America. Les Americains sont adorables! And the American hotels—they are grand! I am stopping at the Netherlands. I have three baths in my suite, one for myself, one for my maid, one for my dog. Eh, oui j'aime l'Amérique! I like your music halls, your newspapers, your novels!"

"Have you read 'Trilby'?"

"Qu'est-ce que c'est que 'Trilby'?"

"C'est un roman Anglais——"

"L'auteur?"

"M. Du Maurier."

"Ah, George Du Maurier! Oh, I shall read Trilby. I shall ask Mr. Ziegfeld to get it for me."

"La voiture de mademoiselle est en bas," announced Miss Held's maid.

"Allons! Now, monsieur, you will write something nice about me in the——"

"The Mirror, mademoiselle."

"Oh, The Mirror. I have read The Mirror often in Paris. Our artists think it a very admirable paper. Partons!"

"Bon jour, mademoiselle!"

"Au revoir, monsieur!"

SAID TO THE MIRROR.

W. W. Bittner: "My last 'ad.' in your valuable paper brought 116 answers."

R. A Barnet: "Edward F. Rush's Excelsior company is playing a perverted version of my burlesque, Excelsior, Jr., using story, incidents, characters, and many of the copyrighted musical numbers. I intend instituting proceedings."

Hadley and Hart: "Our 'ad.' in The Mirror brought gratifying results, as 'ads.' always do in your paper. In fact, we cannot say too much in favor of an announcement in The Mirror. Our engagements from this time out will illustrate the value of The Mirror's advertising columns."

James Foster Milliken: "When an actor or actress, makes an engagement with any person, and wants to hold him for his or her salary, let the actor or actress have that person sign the contract, or, if that cannot be done, let the business manager sign the name of the *owner* of the company per his name (name of business manager). *Owner* and *manager* are not synonymous terms, and the only person an actor or actress can hold for his or her salary is the *owner* of the company. I have had this question arise three times in as many weeks. I would also suggest that at any time during the season when a change of ownership of a company takes place new contracts be drawn and signed. This will save a lot of vexatious and useless litigation."

J. C. Lewis: "The *Clipper's* Cincinnati correspondent said in its issue of Sept. 12 that I opened Heuck's in Si Plunkard, and Sadie Hasson followed in Nobody's Claim and A Kentucky Girl. Miss Hasson was especially engaged to play the soubrette part in Si Plunkard. She will star in two new pieces next season under my management."

Roland Reed: "My new comedy, The Wrong Mr. Wright has proved one of my greatest pecuniary successes. In Indianapolis we put the orchestra on the stage four times and Saturday matinee, for the first time in the history of the house."

W. S. Hart: "I have never admired horse-play on the stage, and since my experience in The Great Northwest, I like it less than ever. That horse played a tattoo on my body with his hoofs which I shall not forget in a hurry."

Marie Booth Russell: "I received many good offers through my advertisement in The Mirror."

Al. G. Field: "Some one has written you that the Al G. Field Minstrels played to $1350 in Memphis, that this was the largest house ever played to in Memphis, and the largest one-night's business ever done by me. I have never published the receipts of my show, and am averse to doing so; but would state for correction that our receipts at Memphis the first night were $1380.20, and $986 the second night, the largest two nights' business the Field Minstrels ever did in Memphis, and the most money ever in the house at the prices. But it was not the largest house Field's Minstrels ever played to, as there are a number of other cities on our books where the gross receipts were in excess of those in Memphis."

David Kimball: "It was said in a recent issue that the late James Lewis never acted at the Boston Museum. Daly's company played there a Spring engagement for several successive seasons; hence, the statement in The Mirror was incorrect."

OPENED TO $7000.00!

Clay Clements and his admirable company opened the new Mattoon Theatre, Mattoon, Ill., on Sept. 22 and 23. The tickets for these nights were sold by subscription, the total reaching the magnificent sum of $7000.

The new Mattoon Theatre cost $12,000, seats 950, and is complete in every detail. Stage, 40 x 60—56 feet to rigging loft. Clean dressing-rooms, with hot and cold water. For open time, address Cossitt and Foley, Broadway Theatre, Lincoln, Ill., or Mattoon Theatre, Mattoon, Ill.

Cecil Spooner has a new kaleidoscope effect for the finish of her successful dance by that name, and would call the attention of the *imitators* to her new "Silver" dance, which name will not be so hard to steal as the "*Kaleidoscope*," though the costumes being entirely of silver cloth may be expensive for them.

VAUDEVILLE STAGE

BESSIE BELLWOOD IS DEAD.

One of the most unique figures in the theatrical world has passed over to the great majority. Bessie Bellwood, the music hall artist, died of heart failure in London on Thursday, Sept. 24. She had a notable career, and rose from obscurity to a popularity such as is attained by very few women on the stage.

Bessie Bellwood was a born comedienne; she had a sense of humor which enabled her to amuse an audience in a manner which no woman could imitate. Hence she had her field all to herself, and numbered her loyal friends and admirers by the thousand. The audiences in London take more liberties with the performers than they do here, and it is not an uncommon thing for the patrons to comment aloud on the actors. Nothing pleased Bessie Bellwood more than to have some fresh Johnnie interrupt her in one of her songs with some foolish remark. She was never at a loss for a tart reply which turned the laugh on the would be guyer.

This faculty of quick repartee was due to her Celtic origin. She was born in Monkstown, near the city of Cork, Ireland, but was taken to London when very young, and brought up there. She studied unconsciously, perhaps, the manners and customs of the lower-class women of the English metropolis, and portrayed them with absolute accuracy on the stage. She could improvise side-splitting speeches, which she introduced between the verses of her songs, to the great delight of her hearers. It was a treat to hear her sing "Aubrey Plantagenet," or, "Has Anyone Seen My Mary Ann?" Her cockney accent was perfect, and a delight to students of dialect.

Miss Bellwood made her debut at the South London Music Hall, singing Irish ballads and sentimental songs. Soon afterward she turned her attention to character songs, and made her first big hit with a song called "E's Got a Wooden Leg and a Tall White Hat."

Bessie Bellwood made her first appearance in New York in December, 1895, and was over here again at Tony Pastor's last Fall. The writer had a chat with her on her last visit, and found her most entertaining and bright, full of reminiscences of her eventful career.

Whatever her failings may have been, Bessie Bellwood was a whole-souled, big-hearted woman and a rare artist.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Lumiere's Cinematographe remains the feature. The vaudeville bill includes William Pruette, assisted by Florence De Larsoneur and Marie Bell, in a travesty on Carmen; Jessie Couthoui, reciter and impersonator; George W. Day, blackface monologist; Hilda Thomas and Frank Barry, comedy sketch; Hayes and Post, eccentric acrobatic comedians; the Judge Brothers, acrobats; the Travelles, shadowgraphists; the Farbiann Sisters, international duettists; Williams and Tucker, comedy sketch; Little Johnnie McKeever, the boy violinist; and Annie May, singer and dancer.

Proctor's Pleasure Palace.

Vernona Jarbeau heads a list which includes Edison's Vitascope, Mr. and Mrs. Joe Allen, comedy sketch; Mlle. Pianka's performing lions; Jones and Robinson, parallel bar eccentrics; Georgie Britton, male impersonator; George Graham, comedian; Kherns and Cole, comedy sketch; Clayton and Grant, comedians; and Lewis and Elliott, sketch artists; Max Kahler, trick bicyclist; Ella Carr, banjoist; the Santanelli Trio, contortionists; Trevolo, ventriloquist; May T. Lawrence, comedienne, and Cass Cameron, serio-comic.

Tony Pastor's.

The Kineoptihon continues the feature, and the bill includes the DeForrests, whirlwind dancers; Maud Nugent, in new songs; the Six Rinehart Sisters, songs and dances; Gibson and Donnelly, minstrel team; the Fremonts, sketch artists; Foy and Clark, eccentric entertainers; Theo, musical artiste; Marie Leslie, singer of coon songs; Professor Wallace, bird and animal mimic; Roger and Belle Dolan, Irish sketch; George McConnell, lightning pastel artist; Bruns and Nina, and Robert Parry, popular songs, illustrated; Wallace's Kenderscopticon, with European views.

Weber and Fields's Broadway Music Hall.

The Art of Maryland is in its last week here, as Joseph Herbert's new burlesque, The Geezer, will be put on next week. The olio includes the Avolo Trio, expert xylophonists; James F. Hoey, comedian; Ross and Fenton, travesty artists; John T. Kelly, comedian; Sam Bernard, comique; Abacchi and Masaud, acrocats; Thomas J. Ryan, comedian; Lizzie B. Raymond, comedienne; Cushman and Holcombe, singing sketch; Ryan and Richfield, comedy team; and Yolande Wallace in songs.

Proctor's.

The Quinns make their American reappearance here, after an absence of seven years, in a sketch called Baby the Judge. John C. Rice and Sally Cohen are also features of a bill which includes Edison's Vitascope; Dan Waldron, comedian; Ford and Lewis, "the Bowery Boys;" the Venetian Vocal Serenaders; Hafford and Mantell, character singers; Schaeffer and Monti, duettists; St. Alva and Fanchette, acrobatic dancers; La Bland Trio; Nelson and Milledge, and Mortimer and Darrell, comedy teams. Eleanor Gavini, Kate Allen-Fox, and Eva Merrill, comediennes; Joe McKenna, comedian, and Cretoe, equilibrist.

Koster and Bial's.

This is the final week of the present programme, which includes Eugene Stratton, in new songs; Cissy Fitzgerald, in dances; the Flying Jordans aerial act; Jean Clermont's trained animals; Griffin and Du Bois, eccentrics; Lavater's dog orchestra; Lieutenant Noble, ventriloquist; Kaoly, equilibrist; the Pholtes, in pantomime; and the Macarte Sisters, wire artists.

Hammerstein's Olympia.

Marguerite, with its novel dances, singers, and the Grigolatis aerial ballet, is the big feature. The Colibris Troupe of Midgets are in their third week of success, and furnish a very diversified entertainment. Amman, the impersonator, and Dutch Daly, the comedian and concertina virtuoso, complete the bill.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The same excellent bill served to draw crowded houses last week, and judging from the applause showered upon the performers each and every one of them made a hit. Cissy Fitzgerald continued to dance and wink and wink and dance to the great delight of her admirers. Eugene Stratton continues to improve as he grows more accustomed to his audiences, and his reception is always of a most cordial character. His song, "Is Yer Mammy Always Wid Yer," is one of the prettiest bits heard here in a long time. The Flying Jordans continued to make the real hit of the performance by their skill and daring on the flying trapeze. Their reception nightly is in the nature of an ovation. Clermont's animals and Lavater's dog orchestra were as funny as ever. Lieutenant Nobel, ventriloquist; Griffin and Dubois, eccentrics; the Three Macarte Sisters, wire artists, and Joseph Phoite's pantomime company continued to please.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Bobby Gaylor made his reappearance last week and received a welcome which must have made him feel sure that his admirers had not forgotten him. His monologue has been revised and greatly improved, and he got a laugh with every line he spoke. Lizzie B. Raymond sang "My Gal's a High Born Lady" with great unction, and some other songs with equally good effect. The Russell Brothers were screamingly funny in their servant girl act, which has been rewritten.

Forest and King, a team of English artists, did a comedy sketch, in which some excellent comic tumbling was introduced. Drummond Staley and Belle Birbeck appeared as the musical blacksmiths and played on various instruments effectively. Weber and Fields were as amusing as ever in their bowling alley sketch.

The Art of Maryland wound up the performance, and Ross and Fenton, John T. Kelly, Thomas J. Ryan, Yolande Wallace, and Sam Bernard worked hard and conscientiously, and were rewarded with many laughs.

PROCTOR'S PLEASURE PALACE.—John C. Fox, the well-known comedian, late of Conroy and Fox, assisted by Daniel Barrett, presented an act exactly similar to the one in which Conroy and Fox have appeared for a long time past. They made their entrance as Patrick's Day paraders, on old car horses, cracked jokes at each other, and wound up with "Oh! Mrs. O'Flarity," in which they were assisted by a couple of confederates in the audience. The song and business, though old, made a big hit.

Dan Waldron, of the original Big Four, introduced his "Aunt Hannah" specialty and some very funny work in the illusion line. Ara, Zebra, and Vora, and Jones and Robinson, Mr. Proctor's latest European importations, continued their hits.

Freddie Huke, who has lately returned from Europe, sang some of the newest English topical songs with considerable success. Mlle. Pianka put her trained lions through their paces in splendid style, and the baby lions were petted by the children. Culhane and St. Felix showed the dark and bright sides of life in their local sketch, in which they change from slum folks to members of the upper ten. Negrescu and Florentina, assisted by special scenery, rendered some of the songs of sunny Italy in pleasing fashion. The De Ive Sisters gave a brisk performance, which included buck-dancing and singing. Maud Bevington and Eva Merrill sang some of the popular songs of the day. The sketch by Hafford and Mantell was very amusing, and they were frequently applauded.

The grand ballets, Espanita and A Rustic Wedding, were done as artistically as usual, and Maria Giuri and Sig. Albertieri were as lively and graceful as ever. Sig. G. De Fillippi deserves a special word of praise for his performance of the village fool. Several new views were shown on Edison's Vitascope, the most interesting of which were the "New Watermelon Contest," "Street Scene Near Edison's Laboratory," and "Bowling Green at a Busy Hour."

KEITH'S UNION SQUARE.—Anna Boyd, whose hit as the Widow in A Trip to Chinatown and whose success in other parts are well known, made her vaudeville debut here last week with very gratifying results. She received a warm welcome when she made her first entrance, dressed in a Quakerish suit, and when the applause subsided she sang a new ditty, called "Meet Me at the Fountain." She next appeared in a stunning costume of white silk, and sang with great unction and comic effect a coon song, called "I Want Dem Presents Back," which tells the story of a colored "gent" whose lady-love had given him the shake after he had given her a cooking stove, a carpet, and several other useful articles. He does not worry much over the loss of her love, but he is very anxious about the presents. Miss Boyd's third song was sung in a very elaborate blue silk dress. The selection was a new song, "The Actress of the Folies Bergères," by Max S. Witt, which she sang with all the archness and piquancy imaginable.

A. C. Deltwyn and Baby Adams appeared in Editha's Burglar, Augustus Thomas's pretty little play, which made as pleasing an impression as it always does. Celie Ellis made her vaudeville debut and sang some well-chosen songs charmingly. The Fredericks Troupe climbed up and down the ladders and whacked each other with slap sticks to the great delight of the children. Alburtis and Bertram introduced their neat and refined club-swinging act, with its complicated maneuvers. James Walbrooke presented his railroad act. He made his appearance on a hand car, dressed like a workman, and after a few preliminary remarks proceeded to dance as only he can. He introduced some new steps which were applauded. One of them was to kneel on the stage and keep perfect time to the music by rapping his toes against the floor.

Maxwell sang some new songs and Simpson threw beautiful pictures on the screen illustratting them perfectly. "Won't You Be My Little Girl?" is a very pretty little song, with a touching story of the adoption of a little street waif by a kind-hearted man. The other song is a lullaby, and the pictures are very pretty indeed. "Those Wedding Bells" and "Fire, Fire and Smoke" were retained.

Lawrence and Rose presented the act which was made popular by Crews and Lawrence during the Summer, making a great hit. The duets had been well rehearsed and encores were the order throughout the week. The Lucifers did their feats of strength and agility, winning great applause. Gilbert Sarony gurgled and gizgled as "The Giddy Old Girl" and kept the house in an uproar. McCarty and Reynolds, Balabrega, and the Dunbars were also in the bill.

Several new views were shown on Lumiere's Cinematographe, which continues to be one of the greatest drawing cards ever introduced at this popular house.

TONY PASTOR'S.—Pollie Holmes woke the echoes of Fourteenth Street by her spirited rendition of songs which tell of personal encounters between people of the Celtic race. It is needless to say that her efforts met with the warmest kind of approval from her listeners, who wanted more. The Midgeleys were as amusing as ever in their familiar sketch of country kid life. Mr. Midgeley is simply irresistible when he allows that fearful and wonderful smile to spread over his face. Maud Nugent sang six songs at each performance. Her repertoire last week included "Mary's Learning Something Every Day," "Daddy's Gone To New York," "The Blow Almost Killed Father," "I Haven't Been In New York Very Long," "Singing On a Trolley Car," and her own song, "Sweet Rosie O'Grady," which seems likely to become a great popular success. "Daddy's Gone to New York, which is an adaptation of "Daddy's Gone to London," an English song, is very pretty.

The Dixon Brothers, English musical clowns, played on peculiar instruments, and worked in a good deal of funny tomfoolery. Shayne and Worden appeared in an amusing comedy sketch. Lottie Medley Murphy and Phil Mack presented a farcical concoction called "Sneeze on the Fence," which brought considerable laughter. The Burt Sisters, prettily costumed, sang and danced with their accustomed grace.

Campbell and Campbell, Burns and Coakley, Emery and Marlowe, and Mr. and Mrs. Larry Tooley were seen in sketches in which fun was the predominating feature. Kenno and Welch did some clever work in the comic acrobatic line and Professor E. Abt proved that stereopticon views have not lost their attractiveness. The pictures of the rival candidates were loudly cheered.

The Kineoptiken, one of the best of the moving picture inventions, had some new views which met with great approval.

HAMMERSTEIN'S OLYMPIA.—Large audiences found great pleasure in watching the amusing antics of the diminutive members of the Colibris Troupe of Midgets, who have created a genuine sensation with their clever work. The shouts of laughter which greet the performance of Prince Pompeo, as he gives his imitation of Sousa, whiskers, glasses and all, would turn the head of any ordinary sized mortal, but little Prince Pompeo, who is only two feet tall, still wears the same size hat as when he landed here. The other members of the company, especially Mme. Dedal, with her wink, are extremely clever.

Dutch Daly, with his concertina, and Amman, with his impersonations, continue to make substantial hits.

Marguerite, with the imported aerial ballet, is still in the height of its popularity. Ida Fitzhugh and Alice Rose shared the honors in the role of Marguerite, and the ballet girls kicked as hard and effectively as ever. The band, under Theodore John's direction, played extremely well.

PROCTOR'S.—The Manhattan Comedy Four sang enjoyably and amused everybody with their eccentric comedy work. "Sweet Mollie Morin" was one of their best numbers. The new colored views shown on the Vitascope were applauded, and many of them had to be repeated. Dan Kelly and Bessie Grey appeared in a very entertaining sketch called "The Power of the Press." Mr. Kelly's Irishman is natural and amusing, and his partner rendered valuable assistance in the first part of the performance. He afterward appeared as a youth with matrimonial aspirations. Miss Grey sang "Dear Heart" very sweetly. Their sketch is very bright, and made a big hit.

Mackin and Walker, who were down on the programme as "a pair of happy-go-lucky comedians who cause forgetfulness of the seamy side of life," are very healthy-looking, able bodied men, with the strongest voices ever heard in a New York theatre. Their sketch is a mixture of poetry (evidently original), pathos, humor, dialect, cards, and pistols. They sang a song without accompaniment, about the virtues of the late J. W. Kelly, displaying his lithograph at the end. These two men worked like beavers, but they scarcely fulfilled the expectations aroused by the line on the programme. Andy Amman played the guitar and told political jokes. The Le Page Sisters changed their costumes and dances with great rapidity. Helen Jewell sang some pretty songs in a well-cultivated voice. A. H. Roberts and May Smilax presented "Alkali Ike," a sketch which enabled Mr. Roberts to show his talent as a tumbler.

Stewart, the bicyclist, gave an extremely funny imitation of a man trying to learn to ride a wheel. His antics kept the house in roars. He also did some very difficult trick riding. Helen Conklin came all the way from the Golden Gate to sing her little song and dance her little steps. Eddie Horan proved himself an expert dancer. Esme and Leon were seen in their diverting trapeze and society clown specialty. The Fitzgibbon Trio's burlesque comedy work was highly appreciated.

Gussie Lewcomb, Mona Wynn, and Annie Rinehart, sang and danced. Welch and Stead talked back to each other in an amusing way, and Harry E. Scherer told some jokes and sang a few parodies.

SEIDL AT OLYMPIA.

There is no limit to Oscar Hammerstein's enterprise. Feeling that there is a demand for refined entertainments in New York on Sunday evenings, he has engaged Anton Seidl and his magnificent orchestra for an indefinite period to give concerts at the Olympia Music Hall.

The first of the series of concerts was given with great success on Sunday evening last. The splendid hall was filled with music-lovers, who enjoyed the selections thoroughly. The programme included the works of Thomas, Bach, Gillet, Czibulka, Verdi, Humperdinck, Wagner, Wilhelmj, and Strauss.

Solos were rendered exquisitely by Madame Chalia, who made her New York debut. She has a voice of rare sweetness and great power.

SHE HAS MADE A HIT IN LONDON.

MADELINE KILPATRICK.

This is a picture of Madeline Kilpatrick, of the Kilpatricks, the trick bicycle riders who have lately been startling London with their feats on the wheel. It may be said at the start that Miss Kilpatrick is much prettier than the picture would lead one to suppose.

During the fancy dress carnival held at the London Olympia on Aug. 6, Miss Kilpatrick won the first prize of 25 guineas for being the most graceful rider on the finest wheel, and wearing the handsomest and most original bicycle costume. She had thirty-eight competitors and rode away from them at once. The performance was applauded by 4000 people, and her triumph was complete.

The American eagle has good reason to do a little screaming over this achievement of Miss Kilpatrick. She is an American girl, was mounted on an American bicycle, and wore an American costume.

The Kilpatricks have been very successful in England. They have won golden opinions wherever they have appeared.

JOHNSTONE BENNETT'S VALET.

Johnstone Bennett, who is a member of Proctor's big vaudeville company, has again displayed her originality by engaging a valet, instead of a maid, to travel with her for the season. Miss Bennett declares that she is tired of the tyrannical ways of the average maid, and feels confident that she has secured a prize in "Louie," her man, who knows the valet business from A to Z. She can see no impropriety in her action, as her changes of dress during her act, in which he will assist her, are all made on the stage. What people will say about it does not seem to worry her a bit, as she feels she has done a very sensible thing. Some of the New England hotel keepers will stare when "Johnnie" steps to the desk and in her bold hand registers "Johnstone Bennett and man."

PAPINTA'S CHICAGO HIT.

Papinta, the myriad dancer, has made the biggest kind of a hit at Hopkins's Theatre in Chicago. Colonel Hopkins told her the other night that she could quote him as saying that she has the strongest act in America, and that she has proven the best card ever played at his South Side Theatre, and that last week was the banner week of the house, which has been turning people away for nineteen months.

Papinta opens at Hammerstein's next week for four weeks and then returns to Chicago for a run.

HOW A STORY CAN TRAVEL.

Last Spring a short article on perishable stage properties appeared in THE MIRROR, which told how Weber and Fields spend $500 a year for fiddles smashed in their act. The story has made a complete circuit of the globe since it appeared in THE MIRROR. Exchanges received from Australia, South Africa, and the different cities of Europe contain the story. This is another illustration of the world-wide circulation of THE MIRROR.

TONY PASTOR'S TOUR.

Tony Pastor's company is doing the best business it has done in ten years on the road, packed houses being the rule everywhere. Lew Dockstader is making one of the biggest hits of his career with the company; his work is highly praised by the press, and the public can't get enough of him. He has a new monologue on the political situation, which is said to be intensely amusing.

E. D. PRICE ILL.

E. D. Price, business manager of Proctor's Pleasure Palace, is ill at his residence 133 East Eighty-fourth Street. He was attacked with vertigo while attending to the shipping of the Proctor road company to Philadelphia. He is getting on nicely and will be back at his desk shortly. Mr. Price is a very hard worker, and his illness was undoubtedly brought on by the strain of perfecting the organization of the traveling company.

PROCTOR'S COMPANY WILL CLOSE.

Proctor's big novelty company, which began its season at Philadelphia last week, will close in that city on Oct. 3. The company is a very expensive one, and Mr. Proctor has decided to abandon the proposed tour, which was to have lasted twenty-five weeks. The contracts with the different artists will be carried out, however, and they will probably spend the time at Mr. Proctor's two New York houses.

HATTIE STARR'S DEBUT.

Hattie Starr, author and composer of "A Little Alabama Coon," "Somebody Loves Me," and other popular songs, will shortly make her debut in vaudeville. She will sing songs composed by herself, illustrated by views of life in the Sunny South.

MARGUERITE WILL TRAVEL.

Oscar Hammerstein's Marguerite, with the Grigolatis aerial ballet, will go on the road

shortly, to make a tour of the principal cities. The Colibris midgets may go also, but that has not yet been decided.

TED MARKS TALKS.

Ted Marks came over to America with Anna Held. He will remain until next Spring, looking after Yvette Guilbert's affairs, and booking American acts for the London halls.

A MIRROR man had a chat with Mr. Marks yesterday.

Mr. Marks had much to say on the salary question. "Foreign performers," he said, "have been spoiled by the big salaries which are being paid by the American managers. The news has spread like wildfire among them, and the result is that whenever I try to engage a foreign performer for America he raises his figure up to a ridiculous height, and then wonders why I don't jump at the chance of engaging him. I have known performers, good ones, mind you, who work at three halls a night in London, receiving £20 from each, or a total of $300 a week, to ask $800 for doing one turn a night at a New York music hall. It is perfectly ridiculous. They seem to think that gold grows on the street here, and that all a manager needs to do is to pick it up by the handful and give it to them. If I argue with them they will point out the case of so and so, who got such and such a figure for doing a turn not half as good as theirs, and so on.

"Of course, while the competition goes on, this sort of thing will continue. The performers will keep up their prices and come to the highest bidder."

"How do American acts go in London as a rule?" asked the MIRROR man.

"Splendidly; that is, if they are good. There are a great many American actors in England now making big hits, and if I can arrange it there will be a good many more before very long. Will H. Fox, for instance, started at the Palace, unknown, and made a big hit. He is there yet, and when he finishes will have played twenty nine consecutive weeks. After a short provincial tour, he will return to London for another run. Some of those who have caught on are Julie Mackey, Musical Dale, My Fancy, Mollie Thompson, the Sisters Hawthorne, Dagmar and De Celle, Dutch Daly, the Sisters Abbott, the Park Sisters, Ella Chapman, Griffin and Du Bois, Morris Cronin, Jules Keller, La Belle Rose, Eugene Stratton, R. G. Knowles, Fish and Warren, and many others.

"What about Yvette Guilbert?"

"She opens on Oct. 1 at the Scala, Paris, after a two months vacation, the first she has ever taken. She has a repertoire of forty new songs. On Nov. 29 she sails on the *Paris*, arriving here about Dec. 5. On Dec. 14 she appears at Koster and Bial's, remaining a month. On Jan. 14 she begins her second American tour under my direction, appearing in thirty of the principal cities, going as far West as Kansas City, and South as far as New Orleans. They will be nearly all one-night stands, as she must be back in Paris by the first of March. I anticipate a very successful tour, as the eight performances we gave out of town last Winter were extraordinarily successful."

Referring again to the salary question, Mr. Marks said: "When I engaged Trewey to come on here a few years ago to join Herrmann's Trans-Atlantics, I gave him $350 a week, and that figure was not agreed on without a lot of dickering, as it was considered very big. Trewey, under present conditions, would demand about three times the amount he was paid before to cross the pond. Things will right themselves after a while, though, and when the American managers take a firm stand salaries will settle down to their proper level."

SOME POPULAR SONGS.

The business of bringing new songs into popularity is one that requires great tact, energy and push. The New York Music Company, of which Charles B. Ward is manager, is in the front rank, and is in a very prosperous condition. Among this season's successes published by the company is James Thornton's famous song, "It Don't Seem Like the Same Old Smile." Some of their other publications which are being sung by prominent artists are: "The Girl With the Naughty Wink," "Send Back the Picture and the Ring," "I'll Make Dat Black Girl Mine," "Just In the Same Old Way," "The Music In the Park," "Be Particular," and many others. They are sent free to professionals.

THE GAIETY REOPENS.

The Gaiety Theatre, that house of many vicissitudes, opened again on Monday, under the management of N. D. Hall. The prices are 25, 35, and 50 cents. Rob-ber Rov, the burlesque, is the main attraction, and the bill includes Maud Maddison, Baisley and Simonds, Kennedy and Stewart, Ida Howell, and Gertie Reynolds. William Palmer is treasurer; Charles Muekles, advertising agent; Harry Dodd, stage manager, and Arnold Kiralfy, ballet master.

WEBER WILL WED.

Joseph W. Weber, of Weber and Fields, has succumbed to Cupid's dart. He will be married on Jan. 3, 1897, to Miss Lillian Friedman, who is the daughter of a well-known real estate man of the East Side.

VAUDEVILLE JOTTINGS.

Richard R. Hauch has written a new song called "This Up-to-Date Girl of Mine." The words and melody are very catchy. It has been sung by Zelma Rawlston and other prominent performers with great success.

Joe Madden and Ned Ryan, Irish and Dutch comedians, have separated. Mr. Madden goes out with Zero, while Ned Ryan doubles up with Ned Bennett.

Monte Collins, of Will's and Collins, has been compelled to cancel some dates on account of the bad condition of his throat.

Katie Rooney's brother and sister appeared at the Bon Ton, Jersey City, on Thursday last, for a trial performance.

Bertha Boardman Elton, the cornet soloist, is filling dates at the leading variety houses this season. She has appeared as soloist with many of the leading bands.

J. K. Emmet, has followed the example of several of his distinguished fellow players, and joined the vaudeville ranks. He made his debut at Keith's Boston house last week. This week he is in Philadelphia, and he will shortly be seen at the Union Square in this city.

Gertrude Haynes was re-engaged, after her first performance, for the present week at the Bijou, Harrisburg Pa. She will make a tour of the Keith circuit a few weeks hence.

Frank Hardman, the popular treasurer of Tony Pastor's, was minding the door the other evening for a few moments during the absence of the regular doorkeeper, when a man with a slightly thick accent asked him for a pass out check. "We don't give checks," said Frank, "however, you can go out, I will know you by your face when you come back." "I'm not so sure about that," said the man, "bekase I'm goin' down to a saloon on Third Avenya, to thry an' get a dhrink on tick. The bartinder is a heavyweight, an' I owe him a dollar an' eighty cints now."

Prince Muhlinbark's big troupe of Tourage Arabs, who are said to be phenomenally clever in the acrobatic line, are on their way across the ocean to fill an engagement on the Keith circuit. They will make their debut on Oct. 12 at the Union Square. There are twelve tumblers, leapers, gun spinners, etc., in the troupe.

Baker and Welsh have two new acts; one in black and one in white face. They are called "Danger Alley Ball" and "Now You Stop That."

Hope Booth was sued by her dressmaker the other day for a bill of $175.75, alleged to be due since March, 1894.

The ballets were withdrawn from Proctor's Pleasure Palace at the end of last week, to make room for new features. They were simply put on to show the varied resources of the Palace.

Will H. Sloan is now assisted by Malcolm Russell. He has been very successful with his tramp specialty in the vaudeville houses.

Edward A. Braden, who has been connected with the profession for seventeen years, has been engaged as treasurer and assistant-manager of Proctor's big road company.

John C. Fox, formerly of Conroy and Fox, has joined hands with Daniel Barrett. They bought two old car horses yesterday, for $6, to use in their specialty, "St. Patrick's Day Parade."

F. F. Proctor's representative leased the Winter Circus building in Philadelphia as a home for the Lockhart elephants during their stay in the Quaker city.

"Colibris," the name by which the troupe of midgets at Hammerstein's is known, is taken from that of Prince Colibri, one of the smallest members of the troupe. "Colibri" comes from a word the derivation of which means "the smallest singing bird in the world."

In Johnstone Bennett's new sketch she impersonates five characters, a swell society girl, a kid from Hogan's Alley, an uncouth country girl, a swell young man, and a serio-comic from Butte City, Mont.

Edith Sinclair and Edward M. Favor made a big hit during their stay at the Orpheum, San Francisco, doing their musical sketches. Miss Sinclair was especially complimented for her good taste in dress.

Madge Ellis, who went to England several months ago, has made a big hit at the London halls. The English audiences did not take kindly to Miss Ellis at first, but her vivacity, chic and cleverness finally won them over, and now she is as great a favorite as any of their particular pets. It is greatly to Miss Ellis's credit that she has made a hit in London, as so many of her sister soubrettes from this side have tried it and failed. She has received any number of very complimentary notices from the London papers, and has so many offers of engagements, that she will probably remain in London for another year at least.

Montague and West have made a decided hit with their new musical act with Mathews and Bulger's At Gay Coney Island company. The characters they impersonate are entirely different from the ones they have hitherto been identified with, and they have introduced several novelties in their act which have added to their popularity. Besides their musical act they both play parts in the comedy and have made a very pleasing impression with their acting.

Rosa Gore, of Crimmins and Gore, has been quite ill since Sept. 9, but she is now on the road to recovery and will be able to resume work in a few days. She was stricken during the week she was at the Chicago Opera House and had to close in the middle of the week. Crimmins and Gore were to have appeared at the Union Square this week, and at the Bijou, Philadelphia, next week, but both dates had to be cancelled.

Neil and Stella Litchfield have signed to introduce their specialty with the Annie Eva Fay company. They joined the organization yesterday.

The Vassar Quartette, consisting of Blanche Chapman, Cora Macy, Josie Intropodi, and James Sturges, have made a big hit at the Orpheum, San Francisco. Miss Chapman and Mr. Sturges have been especially well received. The former has been extremely successful with Maud Nugent's song, "Sweet Rosie O'Grady," and Mr. Sturges has caught on with the topical ditty, "Be Particular."

Celie Ellis, who has been prominent in comic opera, made a successful debut in vaudeville last week at Keith's Union Square. Her baby specialty, as well as her other songs, were warmly applauded. Her methods are decidedly original and artistic.

F. Edward Daly and Nellie Daly having given up the lease of the Star Theatre in Hoboken, will return to the boards. They will begin their season at Philadelphia next week, and will be at the Standard in this city the week following. They will sing "What's the Use of Being Mad?" by John F. Palmer, and an original song called "Birdie and the Worm." Their trick dog, "Finnigan," is as lively as ever.

Nellie V. Parker made a hit during her recent engagement at Keith's with "Old Jim's Christmas Hymn."

Bessie Bonehill will shortly appear at Weber and Fields's Broadway Music Hall.

Sydney Grant and Miss Norton are repeating their Eastern success in the West. Their reception in Pittsburg last week was extremely flattering. There is a bright future for these young people in vaudeville.

Loie Fuller will be under W. A. Brady's management next Spring. At the conclusion of the tour of China and Japan, she will go to Australia and introduce her specialty in one of the plays to be produced there by Brady.

Mrs. J. K. Emmet will hereafter be known by her own name, Emily Lytton. She will remain in vaudeville.

The newsboy song, "Den Yer Don't Git Stuck, See?" is being sung by Burns and Nina, West and Stanton, the Moore Sisters, and Florence Emmett.

Zelma Rawlston made a big hit during her engagement at the Masonic Temple Roof-Garden, Chicago. She is at the Olympic in that city this week, and will visit Milwaukee and St. Louis before returning East.

Walter S. Hurley, a boxer, had Arthur Hammerstein arrested last week, charging him with assault. The trouble originated on the opening night of Olympia, when Hurley, so Hammerstein says, insulted his wife. The case was adjourned until to-morrow.

The benefit given in Boston on Sunday night for the family of the late I. W. Kelly, netted about $3000.

Some old lithographs of Bessie Bellwood were used last week to advertise a company playing at one of the East Side theatres. Her name had been covered up, but the rain had washed the covering.

Georgia Bryton, the dainty little character artist, opened last night (Monday) at Proctor's Pleasure Palace, winning immediate favor in her clever imitations of the English swell.

The boy member of the Flying Jordans Family at Koster and Bial's has created a sensation by his revolutions on a small trapeze. His feet are securely fastened by clamps, but the audiences seem to think he is in the greatest danger.

Elvira Prencelli and Nellie Lawrence made a decided hit in their specialty at Keith's last week. A mistake on the programme credited Miss Rose with being Miss Lawrence's partner in the act.

Luckie Thurlow had James Dalton, the manager of the Trocadero arrested last week alleging that he struck her mother during a war of words concerning Luckie's position on the bill.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—All of the vaudeville houses have been well patronized the past week with one or two possible exceptions. Hopkins's Theatre: Colonel Hopkins has a great star in Papinta; her mirror dances are brilliant and bewildering, and to say the patrons of this popular house were delighted is drawing it mild. The five dances, "Margarette," "Le Papillon," "Le Feu," "Le Firmament," and "Fleur-de-Lis," which she introduced, were superb in detail. The old-stand by, the Vitascope, also deserves mention, and it is evident that it is as strong a drawing card as ever; the new pictures were all encored. The balance of the bill was excellent and included the names of Bernard Dyllyn, Dare Brothers, McNulty Sisters, Charles E. Wilson, Carl Charles, and Hill and Hill. The stock co. presented The Unknown in a very pleasing manner.

Chicago Opera House: Manager George Castle, always equal to the occasion, gave his patrons a lengthy list of talented artists, which included the following: John W. Ransone, Mays and Hunter, Burke and Belmer, Felix and Cain, Don Octavio, the Lassards, Tom Heffron, Stanley and Scanlon, Conkey, Gertie Cochran, Miles and Ireland, Grayson Sisters, and May Walsh.

The Olympic also had a big bill that contained the names of a number of the most prominent variety people: Barney Fagan, May Howard, Hanley, Logan, and Hanley, Unthan, Baker and Lynn, Ray Royce, the Edsons, Frank Hammond, Elliott Sisters, Carroll and Nealey, Burt Jordan, the World's Trio, Beeson, Miles, and Lulu, Henrietta Byron, and Barnes and Sisson.

Schiller Theatre: The new management seems to have caught on in fine style with the programme which was given: Biondi was the hit, along with the Cinematographe and Bessie Bonehill. The others were: Stirk, Zeno and Anita, Smith and Campbell, Adelina Resttino, McDonough Brothers, Tiddlewink Boys, and the pretty Hengler Sisters.

Masonic Temple Roof-Theatre: One of the best bills of the season kept the patrons of this popular resort in the best of humor. That great favorite, Josephine Sabel, made the same hit she did the week previous, and there is no doubt that she is a great pet of the people of Chicago. McAvoy and May were decidedly clever in their specialty, and were obliged to respond many times. Willis Sweatnam also made a hit in his droll original monologue. The four Angelo Sisters caught the house with their singing, and Polk and Kollins, Dean and Jess, and the Swans all came in for their share of the honors.

The Imperial had a good bill of vaudeville, as also did the Royal, Sam T. Jack's Opera House, Ferris Wheel Park, the Lyceum, and the Orpheus. The Oxford closed after a rather poor season.

HARRY EARL.

PHILADELPHIA, PA.—Vaudeville attractions are in the ascendancy, holding the stage last week and this at two of our first-class theatres, heretofore always devoted to the legitimate drama. This with our regular variety theatres has created quite a competition for patronage and the business in general was much better than was anticipated at the commencement of the season.

Pregoli at the Park has captured the town and playing to capacity.

Proctor's vaudeville's are in their second and last week at the Chestnut Street Opera House, giving an excellent novelty entertainment, with George Lockhart's elephants as the great feature.

At Gilmore's Auditorium, Hyde's Comedians are being well received. Helene Mora, Johnny Wild in a great act, "Sunday in a Bowery Barber Shop;" Conroy and Ritchie, Harris and Walters, Newsboys' Quintette, Billy Carter, Thorne and Carleton, the four Cohens, Forbes and Quinn, are the principal features in this splendid organization. Tony Pastor follows week of 5.

Harry Morris's Twentieth Century Maids are the stellar attraction at the Trocadero. Viola Thorndyke in living pictures and statuary; Annie Carter, Nettie De Coursey, and Louise Auber are the prima donnas; The Girl Bachelor's Ball and the burlesque Madame Sour Jane are the principal features. Smoking has been abolished here, as it interfered with the insurance, but has in no manner affected the patronage.

The Cinematographe entertainment at the Bijou attracts many new patrons weekly and is the best drawing card ever presented in this house. Besides this great feature Lizzie and Vinie Daly, the three Donazettes, William J. Denny, Horwitz and Bowers, in imitations, Jerome and Alexis, Sam Collins and Vinie Henshaw, Gardner and Sheppard, German comedy stars; Healy and Marba, O'Brien, Jennings and O'Brien, Walter Hyde, the Tanakas, Japanese magicians and equilibrists; three La Martines, in high acrobatic act, completes the attractive programme to the usual crowded houses.

Weber's Olympic co. is at the Lyceum with a good array of attractions, prominent being Gallagher and West, Letta Meredith, Dolmore and Lee, Leslie and Tenley, Evans and Huffman, Whitney Brothers, the Imperial Japanese dance, concluding with Weber's creation, "Pads and Pancies."

The Gilded World Burlesque Troupe are at the Kensington Theatre.

At the Dime Museum continuous performance the following are the bookings for week: Professor Stanton, Ghullam Hussain, Professor Frank, Paul Kibler's Alaskan Exhibit, De Laska, the Garettas, Harry S. Marion, the Holbrooks, Baker and Randall, Barney and Russell, E. A. Neidert, and Sig. Moletano. Business good.

Alfred E. Aarons, formerly dramatic agent in this city, is now Oscar Hammerstein's agent. He is a bright young man, with splendid business qualifications, and deserves the confidence placed in him.

During the Summer I introduced vaudeville news in my weekly telegraph news, and, commencing this week, will give a special variety letter covering the entire field. I should be happy to hear from my many friends with items of interest. S. FERNBERGER.

CINCINNATI, O.—Tony Pastor's co. was at the Fountain Square 20-26, and turned people away at each performance. Besides Tony Pastor himself, the co. includes George E. Austin, Lizzie Ramsden, the Donovans, Lawrence and Harrington, the Rogers Brothers, Clifford and Huth, Lew Dockstader, and the Three Bouffons.

The People's had the Roof-Garden High-Class Vaudeville co 20-26. The stars were Mlle. Rialta, the electric fire dancer; Willis and Hastings in a sketch; Sisson and Florence, Kitty Kursale and Violet St. Clair, Carnes and Webster, Phil and Nellie Peters, and Estella Wills. Fun on the Roof-Garden was the afterpiece. James Thornton's Elite Vaudeville co. 28.

JERSEY CITY, N. J.—The Bon Ton Theatre presented 21-26 Katie Rooney in clever imitations, songs and dances; Matthews and Harris, in a genuinely funny act; Whitelaw and Stewart, Dutch and Irish comedians; Whiting and Shepard, singers and acrobats; O. K. Sato, a clever tramp juggler; Melrose and Elmer, two accomplished lady singers; Dilks and Wade, clever musicians; Golden, slight of hand; James Bowman, comedian and soft shoe dancer; Nellie Anderson, serio-comic; Eunice Hill, singer and fancy dancer; and the Cullirans, sketch. Business is good.

The Bernard Sisters, who were billed at the Bon Ton 21-26 failed to put in an appearance.

Sam Ryan and Foreman and West will head the Bon Ton bill 28-Oct. 3.

The Bon Ton Club will give a ball and reception at the Central Opera House, New York 26.

WALTER C. SMITH.

ST. PAUL, MINN.—At Central Garden Theatre week of 21 the co. presented a laughable skit, A Female Minstrel, to fair business. Entertainers: Frankie Primrose, Lillian Tanner, May Burlon, Lottie Burton, Clarence Burton, John Burton, Harry Dobels, and Charles Gardner. Closed 20: Georgie McAllister.—At Straka's Tivolia Concert Pavilion the Straka Ladies' Orchestra presented an attractive musical programme, and Miss Ma Belle, the favorite song and dance artiste, week of 21 to fair business.

SAN FRANCISCO, CAL.—The Orpheum has for its new features this week Walter Leon, mimic and vocalist, who made a big hit at the opening. Corpo B others, the acrobats, are also exceedingly clever in their work, and with Frank Riley and Joe Hughes, received great applause. Marguerite Ferguson, Alma and Abdullah are still favorites, and Lew Hawkins is doing a clever bit of work. Saturday, 19, he was stopped by the announcement that the house was on fire, with the assurance that there was no immediate danger. The latter part of the announcement was unheeded, however, and for a short time there was great excitement. Nearly one-quarter of the house went out before quiet was restored. Fortunately no one was seriously injured, and the performance went on as usual. The fire was caused by a spark from the electric wires, which ignited some of the wood work.

The new bill at the Chutes includes the clever dancer, Irene Cook, a club swinger; Lewis Meyers, Musical Fletcher, and the Animatoscope. Good business.

BOSTON, MASS.—Mrs. J. K. Emmet (Emily Lytton) heads the specialty bill at Keith's this week. Others to be seen are Edward and Robert Hayes, who support her in A French Marriage. W. Hen. J. Peabody, Giacinta Della Rocca, Hassan Ben Ali's Arabs, the Luciers, Harrigan, Mlles. Chester and Ladue, Deets and Don, Fisher and Carroll, Kelly and Wray, Maud Price, and R. H. Mohrs. The Living Pictures and the Cinematographe promise to remain indefinitely.

May Smith Robbins in Little Trixie is the dramatic attraction at the Grand Theatre this week. In the specialty bill are Tim Cronin, the Aherns, McMahon and King, Pickett and Whippler, Caledonia duo; Pattens, Jones and Taggart, Lowry and Francis, Frank Whitman, the Walworth girls, Kamoshi, and others.

The Grand Opera House stock co. is seen in The Wages of Sin this week. In the specialty bill are Lucius Henderson and Gretchen Lyons in The Two Lessons, Thomason and Burrell, Al Wilson, Emery and Marlowe, and H. L. Stewart.

At the Howard Athenæum this week Reilly and Wood's great show is the combination, while the house olio presents Capitola Forrest and Lillian Perry, Lottie Le Vyne, the Sidmans, Marshall and Nelson, McAvoy and Rogers, George Fisher, Carrie Monroe, Amy Nelson, Ed Rogers, George H. Gies, and Milton and Davis.

The Black Crook Burlesque co. is at the Trocadero this week. In the house olio appear Carroll and Larkin, Waller and Waller, Ed Bryant, the Marsh Trio, Etta Reid, and Handsel and Gretzel.

The Twentieth Century Sports are at the Lyceum this week. In the olio are Ed and Rollo White, Frank M. Forrest, Kelly and St. Clair, Hart and Williams, Ada B. Downie, and the Urline Sisters.

Louis Cyr is the star at Austin and Stone's this week. Others there are Chevalier Maxey, Emma Cottrelly, Chris Meyer, Harry Alexandroff, Bambrilla Troupe, Leavitt and Novello, Minerva Lee, Jordan and Williamson, Burke's terrier dogs, Harry Bryant, Harris and Morrissey, the Allyns, and the Comedy Trio.

B. F. Keith will give samples of his vaudeville bills at the coming World's Food Fair at Mechanics' Building. He will have a stage erected and send his best performers there. JAY BENTON.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Medium business 21-23 with Sheeran's Big City Girls' co. The co was hardly up to the standard of those playing this house. The Pay Foster co. fared better 24-26 and gave a clever performance which pleased everyone. The Judges, acrobats, scored the hit of the show. The Howard Burlesque 28-30.

BUFFALO, N. Y.—George Thatcher and Ed Marble, in conjunction with the Ladies' Club, appeared at the Court Street Theatre week of 21, playing to immense houses. This is Mr. Thatcher's first appearance in a vaudeville house in Buffalo, where he is an old-time favorite. In the co. were Lottie Dailey, Lynch and Lovely, Alice Gilmore, Warren and Howard, the Prentices, and Jeanette Harrington. A clever burlesque served to introduce the entire co.

Black Patti's Fifty Troubadours, under the direction of Voelckel and Nolan, will be at the Court Street week of 28.

At Gibbs's Music Hall a good co. pleased large audiences nightly week of 21. Rita Durand, Gertie Gerard, and Ella Lola were among the artists. The show was thoroughly clean and clever.

ROCHESTER, N. Y.—Cook Opera House (E. G. Lane, manager): The Black Patti's Troubadours attracted large and delighted audiences 21-23. Sissieretta Jones, the "Black Patti," was the chief attraction and the co. in its entirety is an excellent one. Miss Jones's beautiful voice was heard to advantage in the "Miserere" from Il Trovatore, assisted by that fine tenor, Lloyd Gibbs. Charles L. Moore also made a hit. The comedy of the co was well cared for by Tom McIntosh, Bob Cole, Bill Johnson, Goggin and Davis, Stella Wiley, and Mrs. Tom McIntosh. The entertainment throughout deserved the liberal patronage which it received.—Wonderland Theatre (J. H. Moore, manager): Business good 21-26. The Leigh Sisters, Heeley and Marba, Sparrow, McCloud and Melville, the Casino Four, Sam Archer and Sadie Carlow, and Maude Detty all did well in their specialties.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business large, with Petrot, Albini, and Favor and Sinclair as stellar attractions. Fresh faces 21: The Vassar Quartette and Terry and Elmer.

ALBANY, N. Y.—Pearl Street Theatre (J. J. Carlin, manager): The London Vaudeville co. opened 21 and is doing a good business. Among them are George H. Wood, Thompson and Bunnell, Marion Ainsworth, Lavendar and Thompson, and Nellie Seymour. Gus Hill comes 28.—Gaiety Theatre (Agnes Barry, mana-

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THE FEATURE.
DAN'L ROSA
CRIMMINS AND CORE
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DAN CRIMMINS, 60 Lexington Ave., N. Y. City.

ger): Fred Ryder's Night Owls opened to big business 21 in As You Like It, during which specialties were introduced, consisting of Dancing by Mabel Hazleton and the Handicap Girls, sketch by John J. and Lillian Black, Gordon and Lick, Lew H. Carroll, Kitty Wells, Harry Brown and May Clark Van Osten, and concluding with a burlesque horse race. The ballet was led by Schlike. Fay Foster Burlesque co. 28.

MANSFIELD, O.—Lake Park Casino, E. R. Endly, manager): Tegge and Daniel, Devora and Hanson, Gus Culbertson, Zoyara, Ferris and Trevanion, and Sheridan and Forest played week of 14 to good business. The Casino closed 19, after a prosperous three-months season. Next season will open June 1, 1897.

PITTSBURG, PA.—Tony Pastor opened at the Academy of Music and gave a fine performance. The house was packed, and Lew Dockstader received several encores. Next week, The South Before the War.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week 21: Arnold Sisters, Carroll and Larkin, John and Rena Sanders, Paddy Murphy and Blanche Andrews, Pop Carr and Andy McLeod, and Howard Clifton, ventriloquist.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): So great was the success of Lumiere's Cinematographe 14-19 that it has been retained for 21-26. The balance of the entertainment is furnished by McCabe and Emmett, six Rhinehart Sisters, Prince Kokin, Daly and Devere, Mlle. Mignonette, Ford and Lewis, and Will H. Sloan and Malcolm Russell; S. R. O. twice daily.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Hyde's Comedians 21-26. This co. is very strong, and includes Helene Mora and Johnny Wild. The performance was first-class. The burlesque, Sunday in a Barber-Shop, kept the house in an uproar. Sam Devere 28-Oct. 3.

DES MOINES, IA.—Wonderland Museum and Bijou Theatre (W. W. Moore, manager): Business 14-19 was very light; performance only fair. New people are: Matt and Jessie Shaefer, Lewis and Katherine Braham, Ford and Dot West, and Josie Duncan. The co. which recently took the road under the management of G. J. Patek, formerly of the roof garden, closed 17. Some of the co. returned here, others went to Chicago.

HARRISBURG, PA.—The Bijou (Harvie Hoverter, manager): Under the new regime the attendance at this resort is up to the standard of the opening week. The following artists are on the roster this week: Scully and Gallagher, Billie and Myrtle Musgrove, Miss Bella Saccee, Charles Roach and Ada Castleton, Albert Dashington, Dan and Josie Sullivan, Mack and Elliott, Dick and Alice McAvoy.

SARATOGA SPRINGS, N. Y.—Hotel Todd Summer Garden, D. E. Kirkpatrick, manager): The management have decided to run this garden all Winter with a change of bill weekly. The Fall and Winter season opened 21 with May Arbuckle, pianist; Clara Raymond, song and dance; Frances Smythe, serio comic.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Good houses week ending 26 by following artists: Baron Duo, George P. Watson, Fillmore and Adams, Mazziotta, and Kittello the athlete.

NORTH ADAMS, MASS.—The Bijou played to big houses 21-26 with the French Folly co. as the attraction. The house is under new management, and the prospects for a good season are excellent.

OBITUARY.

Kate Horn, a great favorite in the palmy days of the Wallack Stock company, when that organization had its home at Broadway and Broome street, died Sept. 10 at Strong's Hospital, Montreal. For four months prior she had been in the hospital. She was buried Sept. 12 in Cote des Neiges Cemetery. Kate Horn made her first appearance on the stage at the age of sixteen in The School for Scandal. On March 24, 1865, she appeared at the old Park Theatre in this city as Serephina in Fashion. Here she was the constant companion and friend of Mrs John Drew. After her marriage to John Buckland she went to Montreal, where her husband managed the Theatre Royal. In the company were Clara Fisher Maeder, William Davidge, and George and Annie Jordan. Mrs. Buckland's first appearance with the Wallack stock was on Dec. 23, 1850, Charlotte Cushman, Emma Skerrett, and George Jordan were at that time members of the company. On April 25, 1852, she played Helen at Barnum's Museum for the benefit of Henry F. Daly. When W. E. Burton revived A Midsummer Night's Dream in 1854, Mrs. Buckland played Helena. Joining the Broadway Theatre on Sept. 17, 1855, she played Lady Anne to Edgar L. Davenport's Richard, and also made a great hit as Geraldine in Herne the Hunter at the same theatre. Her husband, John Buckland, died in Montreal Nov. 20, 1872. She then retired from the stage, and, save for a lively interest in the amateur organizations of Montreal, she took no further part in the theatrical life of the day. Mrs. Buckland will be remembered by all old theatregoers as one of the most beautiful women to grace the American stage. She often appeared with Charlotte Cushman and scored equal triumphs with the great tragedienne.

William H. Fessenden, who died on Sept. 18 at his home in Boston, was for many years one of the best known local tenors. He was one of the original members of the Temple Quartette, which was organized in 1867. He left the quartette in 1880 to join the Ideal Opera Company. Previously he had traveled with Carmilla Urso and the Barnabee Opera Company. He sang for a long time at the old Bijou in Ielanthe, Ponce & Co., The Beggar Student, and in other light operas which were so popular a dozen years ago. He was for some years the tenor of the quartette of the Church of the Immaculate Conception, and of the First Church, Berkeley Street. Many, too, admired him as a ballad singer. A widow and two married daughters, one of them the writer, Alice Fessenden-Peterson, survive him. Several Summers ago he made a fortunate investment in cranberry marshes on Cape Cod, and he has had a profitable income from that source.

James H. Kelly, for some time press agent for Forepaugh's Circus, and latterly a prominent politician of Detroit, died at that City, Sept. 19, aged fifty-six years. He it was who conceived the idea of bleaching an elephant's hide, and announcing it as a "sacred white elephant," lent by the King of Siam, which was Forepaugh's great sensation about fifteen years ago.

Prof. L. R. Gibler, founder of Gibler's Band, died at his home, Mattoon, Ill., Sept. 10, of Bright's disease. He was sixty-four years old, and had been for many years one of the most prominent musicians of the Central States.

Daniel Kennedy, well known from end to end of the land as ticket seller for the Forepaugh and Barnum shows, died of consumption at his home, Columbus, O., Sept. 15. He was a member of Providence Lodge, 14, B. P. O. E.

Mitchell Dazey, father of playwright Charles T. Dazey, died at Quincy, Ill., Sept. 12, aged seventy-six years. He was prominent in local politics, and operated the first steam flour mill in Illinois.

George S. Kelly, once a member of the Boston Ideal Opera company, was run over by a freight train at Bloomington, Ill., Sept. 2, and instantly killed. He was employed latterly as a mail transfer agent.

H. B. ("Nosey") Phillips died at his home in Brooklyn last Saturday morning. For three years he had received assistance from the Actors' Fund. He was the father-in-law of Kate Castleton.

Mrs. Jennie Brennan, a variety performer, died in this city recently, and was buried by the Actors' Fund.

William J. McGrath, author of "An Irishman's Love," died Aug. 13.

DATES AHEAD.

[Received too late for classification.]

BANCROFT THE GREATEST (Ed. L. Boom, mgr.): Norfolk, Va., Sept. 29, Richmond Oct. 1, Lynchburg 2, Danville 3, Charlotte, N. C., 5, Wilmington 6, Charleston 7.

BOSTONIANS COMIC OPERA (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): Concord, N. H., Sept. 29, Lowell, Mass., 30, Lynn Oct. 1, Haverhill 2, New Bedford 3, Bangor, Me., 5, New Brunswick 6, Lewiston 7-9, Portland 10, Providence, R. I., 12.

DAY (Hypnotist, Fred A. J. Dunwick, mgr.): Lock Haven, Pa., Sept. 28-Oct. 2, Shamokin 5-10.

HOLMES-WOLFERD COMEDY: Springfield, O., Sept. 28-Oct. 3.

HOYT'S COMEDY: Hillsdale, Mich., Sept. 28-Oct. 3, St. Mary's Ont., 5-12.

LILLIAN MORTIMER (Harry Shannon, mgr.): Morrisville, Vt., Sept. 28-Oct. 3.

OTIS SKINNER (Joseph Buckley, mgr.): Davenport, Ia., Oct. 5, Galesburg, Ill., 6, Quincy 7, Atchison, Kans., 8, Kansas City, Mo., 9, 10, St. Joseph 13, Lincoln, Neb., 14, Omaha 15-17.

THE EVANOS (J. P. Johnson, mgr.): Gloversville, N. Y., Oct. 3, Schenectady 4, Cohoes 7, North Adams, Mass., 8, So. Framingham 9, Boston 12-17.

WILLIAM REDMOND (Charles W. Roberts, mgr.): Derby, Conn., Sept. 29, Bridgeport 30-Oct. 1, So. Norwalk 2, Middletown 3, Waterbury 5.

WOLBERT AND RUSSELL: North East, Pa., Sept. 28-Oct. 3, Brockton, N. Y., 5-10.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Arnold, Loie
Abbott, Mrs.
Armstrong, Nettie
Armstrong, Viola
Andrews, Pearl
Amber, Mabel
Ahern, Ruth A. M.
Aug, Edna
Ashland, Mildred
Billington, Lillie
Blanchard, Nellie
Busby, Georgia
Bertram, Helen
Bingham, Marie
Bell, Louise
Bell, May
Bingham, Amelia
Balsh, Ethel
Butler, Eva
Baker, Belle B.
Bryton, Georgie
Bertelle, Aileen
Booth, Agnes
Bascom, Ada L.
Bowen, Arta
Belivean, Stella
Chase, Marion
Coghlan, Rose
Corinne, Zella
Cutting, Mrs. M. S.
Campbell, Evelyn
Cleves, Lillian
Corlette, Helene
Clayton, May
Clark, Hilda
Curtis, Mrs. M. B.
Claire, Attillie
Carlton, Marion
Clarke, Annie M.
Carleton, Calice
Carpenter, Irene
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Cheatham, Kitty
Canfield, Mrs. J. D.
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Davenport, Eva
Drayton, Blanche
Dunham, Morine
De Lorme, Zara
Douglas, Marion B.
Dare, Ada
Deltwyn, Mrs A. P.
Daly, Lizzie D.
Davis, Kate
Durkin, Lizzie
Elliott, Maxine
Everingham, Violet H.
Ennis, Ida
Eissing, Cecile
Evans, Olive
Eddyson, May
Edwardyi, Erome
Franklin, Irene
Falk, Eleanor
Fuller, Minnie
Favor, Mrs. Ed
Favor, Mrs.
Fairhurst, Nana
Fay, Anna E.
Fields, Emma
Goldie, Beatrice
Gilkinson, Sadie
Goldsmith, Beatrice
Harris, Ethel
Hosford, Maud
Hope, Lottie
Haight, Becky
Hill, Eva
Hagstrum, Hilda
Herring, Lilly
Hartman, Lillian E.
Hight, Mrs. Jas.
Hill, Nell C.
Haynes, Gertrude
Hight, Pearl
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Helene, Lizzie
Howard, Adele L.
Hubbard, Rose
Hill, Mrs A. B.
Ingram, Beatrice
Italia, Emma
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Lamont, Carrie
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Lee, Helen
Labbi, Mrs. Alexander
Lansing, Madge
Leslie, Irene
Midgley, Mrs. Sager
Marion, Florence S.
Meech, Mrs. Lazette
Miquelon Sisters
Morse, Josephine
Macauley, Ruth
Mahr, Ida
Martin, Susie
McCusker, Inez
Mitchell, Kitty
Marcellus, Kitty
Morris, Nina
Martinot, Sadie
Maynard, Lillian
Moore, Clara B.
Noyes, Carrie
Neville, Hattie
Neilson, Miss
Nichols, Mattie
Otis, Elita P.
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O'Brien, Eva D.
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Potter, Miss A.
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Rawlston, Zelma
Reynolds, Mrs. Wm. A.
Rosebud, Nellie
Rooney, Mattie
Ring, Julie
Rivera, Rosa
Russell, Amy
Richolson, Helen
Rice, Marie E.
Ray, Alma L.
Ritchie, Adele
Roper, Louise
Rudisell, Martha
Sayne, Vila
Sage, Mrs. Percy
Shearer, Mae
Swain, Lillian
Stone, Miss M. F.
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Sherwood, Grace
Sheridan, Mary
Smith, Mrs. Rolinda
Starr, Leah
Smyth, Birdie
Stanton, Grace
Smith, Mrs. Alexander
Stuart, Mrs A. H.
Stacey, Delia
Thropp, Clara
Thropp, Florence
Tyree, Elizabeth
Tiffany, Rose
Tait, Millie
Veronee, Ernie
Violette, Yvette
Van Nolan, Blanche
Villers, Jessie
Williams, Eva
Wilson, Lizzie N.
Wood, Annie
Wallace, Etta
Worth, Dolly
Whiffin, Mrs Thos.
Winifred, Miss
Wamsford, Laura
Webb, Mrs. E.
Walda, Minnie
White, Olive
Wolvin, Grace F.
Winton, Elma
Wickers, Meta
Worth, Miss Sidney
Walter, Emma
Waters, Hattie E.

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Allison, Chas. W.
Allison, Mr.
Allen, Dwight
Amsden, C. H.
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Braham, John J.
Braham, D.
Ball, Garrison
Blandon, Lon
Bell, Ralph
Burgess, Neil
Brayton, Frederick
Brinker, Cotton
Battis, Geo. H.
Bittner, W. W.
Benedict, Wm J.
Benson, J. W.
Banjo, Harry
Beers, Newton
Blake, Robert
Brand, Herman
Brooks, Chas.
Bassett, Chas
Bruno, Gus
Bradley, George G.
Barton, Wm.
Buchan, Raymond J.
Byrne, Robert
Balling, Gilbert
Backus, George
Bernard, Chas.
Buoman, Frank
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Dell, Ed G.
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Dodd, Henry W.
Davis, Frank L.
Dolson, Al. L.
Dunn, Ed W.
Drew, Sidney
Dalton, W. Floyd
Davis A.
Dixon, J. C.
D'Arcy, H. A.
Dietz, Frank
Engelhardt, F. J.
Eustice, Fred
Edler, Chas. H.
Ewald, Chas.
Edwards, All
Emmerson, Chas. J.
Edwards, W. A.
Emerson, Billy
Ellis, John T.
Emerson, Warren
Elliott, Chas. P.
Eberle, Robt.
Emerson, W. B.
Eagan, Louis
Freedman, Samuel
Fenton, Mike J.
Forsman, H. H.
Fanshawe, A. L.
Frew, Chas.
Frankan, Joseph
Fitzpatrick, J. H.
Fenton, Marc
Forsburg, Edwin
Flemming, George
Freemen, F. E.
Fenz, Louis
Fincher, John E.
French, Eddie
Farley, J. T.
Figman, Max
Francis, Feri B.
Forbes, James
Gage, O. F.
Graves, A. H.
Griger, Rich B.
Gollan, Campbell
Germon, John D.
Geary, F. Mayo
Grant, Jas F.
Gilmore, Paul
Greene, Clay M.
Grahame, Harold
Gillam, A. B.
Hayes, Edmund
Heyd, Edward F.
Hanson, John T.
Heywood, Alba
Hoey, Geo.
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Haydenette, H. F.
Hartz, Geo.
Herge, Gus
Howard, Benj.
Hoops, Arthur
Hess, J. Seymour
Heath, Chas. H.
Harlow, Richard
Hutchinson, Chas
Hicks, L. P.
Howard, E.
Hurd, T. J.
Hodgman, T.
Hugentuglar, Roy
Jefferson, Jos. W.
Jerome, Wm.
Jones, Richard J.
Jorgensen, Oliver
June, Geo. W.
Johnson, H. C.
Jewell, Henry
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King, Emmett C.
Kidder, Edward
Keefe, J. P.
Kelley, Frank M.
Kerr, C. Herbert
King, Chas
Kent, S. Miller
Kent Lawrence L.
Kelcey, L.
Kruger, Jacques
Kersell, Jules
Kenney, George
Kirsch, I. S.
Krause, Otto H.
Kranz, A. G.
Kurth, Chas.
Kraffe, Otto
Lee, Henry
Lloyd, Douglas
Lennox, Fred
Land, Jack
Lee, James
La Motte, Ira J.
Le Tart, W. C.
Loneagen, Lester
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Naylor, Frank A.
Newhouse, James
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Neal, Lyod
Nugent, J. C.
Olmstead, Geo.
Ott, Joe
Owen, Wm.
Parker, Hal E.
Pratt, Chas H.
Pickers, Thomas
Pratt, L. M. B.
Page, F. M.
Pasco, W. H.
Peel, Fred
Percey, Robt V.
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Reynolds, Thos.
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Reilly, Jas A.
Ryley, J. H.
Roberts, Chas W.
Rice, Mr.
Rice, M. E.
Rice, Chas E.
Redway, Edd
Reynolds, W. H.
Royle, E. M.
Rusco, W. A.
Rivers, H. Fletcher
Robinson, H. C.
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Studley, S. L.
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Saunders, John
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Swartz, Fred
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Sandford, J. S.
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Solomon, Sidney H.
Snowstein, Hank
Slaughter, T. H.
Smalley, Mr.
Shirley, Wm A.
Thomas, Brandon
Thayer, Bert C.
Taylor, G. Q.
Tydell, Percy
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Villa, Sam B.
Vernon, Carl
Vaughan, O. W.
Williams, Arthur G.
West, Clarence
Williams, Malcolm
Widner, Harry L.
Widner, H. L.
Willard, E. S.
White, Wm.
Wells, Lester
Washburn, Leon
Wooley, Frank
Webb, Edward
Wade, Sherman W.
Willard, Frank
Wakefield, E. P.
Wilke, Hubert
Willey, Allen
Ward, F. W.
Wilbur A. L.
Weir, William
Woodward, George
Walcott, Frank
Wooderson, John L.
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INTERNATIONAL HOME FOR ACTRESSES.

The promoters of the International Home of America for Infirm Actresses met at the Auditorium, Chicago, Sept. 13, and began active work. It was announced that Mrs. Hetty Green would provide land for suitable buildings. The officers elected are: President, Corinne Kimball; vice-president, S. A. McCauley; treasurer, D. D. Healey; financial committee, John White, chairman; Mrs. M. S. Dobell, Mrs. A. S. Peck, Mrs. J. R. Floyd, S. Lassard, Miss Harriet R. Howard, Edward Omen, J. A. McCauley, Harry Earl, Mrs. H. Ricking, David Henderson, Edward Horan, and H. Ricking. **Communications were received from A. S. Lipman, Digby Bell, C. E. Evles, Harry Hagenwald, James S. Hutton, and John Mackin. Another meeting will be held at the Auditorium in a few weeks to receive the report of the finance committee.**

THE GOLD BUG'S FLITTING.

The Gold Bug proved to be a very weak insect. After one brief week's existence, it flitted off into obscurity. The Casino is dark this week, and will not be reopened until Oct. 12 when Peter Dailey comes to play a short engagement in his new farce, A Good Thing. Early in November the production of the year at the Casino will be made, when The Strange Adventures of Jack and the Beanstalk will have its first New York hearing. The piece, which is from the clever pen of R. A. Barnet, was acted by amateurs in Boston last Spring.

MEETING OF THE DRAMATISTS.

The American Dramatists Club held their first meeting and "shop talk" of the season, last Saturday evening, at their rooms. Bronson Howard, recently returned from a three months' European tour on a bicycle, presided at the meeting. The meeting was an important one.

ENGAGEMENTS.

Alma Earle for soubrettes with Joseph Murphy.

Kate Michelena for Tony Gay in A Trip to Chinatown with Laura Biggar and Burt Haverly.

Lillian Carroll, winner of the Armour diamond medal as pianist at the Chicago Musical College, by Manager Clint G. Ford for his stock company.

John E. Miles, late of Alexander Salvini's company, for light comedy parts with Mr. and Mrs. Grandin. Mrs. Miles (Perle Essington) joins the same company.

Thomas McGrath has been added to Mr. and Mrs. Grandin's company.

David Miles for Stuart Robson's company.

Durward C. Serviss as advance agent for Stewart W. Murrae and Mabelle La Marche.

B. J. Culligan as press agent for the Georgia University Graduates.

Nellie Braggins with the Della Fox Opera company.

R. N. Stephens in advance of Thoroughbred.

Everett L. Sackett, formerly business manager of the Warde James company, in a simllar capacity for Frederick Warde this season.

Ogden Stevens with Siberia to play the part of Sparta.

Frank Currier with Mayo and Jefferson's Pudd'nhead Wilson.

Barbara Stannard by Donald Robertson and Brandon Douglass.

George H. Adams and family with The Sporting Craze. Mr. Adams is to originate the part of Ben Lucky.

John G. McDowell for the land agent in A Booming Town.

Russell Bassett replaces Maurice Pike with Robert Hilliard's company.

Mr. and Mrs. J. W. Cope with Emily Bancker in Our Flat.

George Honey, the English comedian and singer, son of England's famous actor, whose name he bears, and George C. Boniface, Jr., with The Mandarin.

Ethel Marlowe with On the Mississippi for the emotional role.

Charles W. Roberts to manage Edward Gordon Lawrence.

William Burress for characters in the Savoy Theatre stock company, Lowell, Mass.

Charles A. Bigelow to play Captain Dietrich, in Evangeline, at the Garden Theatre, beginning Oct. 1.

Eugene O'Rourke, with The Strange Adventures of Miss Brown.

Dan Kelly, as business manager for The Hustler.

Nettie Black has joined A Railroad Ticket.

Maude Winter for Esther in the special production of Bleak House at the Brooklyn Amphion this week. Miss Winter is considering several New York offers for runs after the election.

George C. Boniface, Jr., formerly comedian for McCaull, Pauline Hall, Camille d'Arville, and other comic opera celebrities, has been engaged as principal comedian for the De Koven and Smith Opera company.

Nita Sykes with Jacob Litt. She will join the In Old Kentucky company in Kansas City.

Charles A. Bigelow to play Captain Dietrich in the production of Evangeline at the Garden Theatre next Saturday evening.

James F. Peyton, of Alexandria, Va., with Elihu R. Spencer as business manager and treasurer.

W. H. Murphy has been re-engaged by Jacob Litt to play the tramp in Shaft No. 2, and incidentally do his specialty.

Edward N. Hoyt, last season with Margaret Mather, with Robert Mantell.

Stephen Wright has left New York to join a stock company.

P. Aug Anderson for the Italian in The Turn of the Tide.

Frank Davis and Lillian Jerome for a Red Stocking.

Marie Booth Russell specially engaged for classical heroines with the Bancroft and Knox company, now rehearsing at Philadelphia.

Joseph Damery for General Stanhope in Incog.

Carroll and Kane, late of Lanigan's Ball, with Maloney's Wedding.

Mrs. Samuel Charles (Anna M. Quinn) for Stuart Robson's company, opening in October.

Arnold Daly re engaged for the part of Chambers in Jefferson and Mayo's production of Pudd'nhead Wilson.

Eva Selbie will play the Demarara Girl in The Strange Adventures of Miss Brown this season.

Nettie Black, who played the title-role in Fantasma last season and has appeared successfully on the vaudeville stage, will go with A Baggage Check.

ITEMS FROM RINGLING BROS.' SHOWS.

PRINCETON, Ind., Sept. 13.

By some unaccountable delay, we did not leave Decatur until Sunday morning 6 at 5:30 making a run over the I. D. and W. R. R. of 154 miles to Indianapolis, Ind., where we arrived at 1.10 P. M. A great many people were out to see us unload and to take in the sights around the ground. All of our people spent the day sight-seeing and shaking hands with friends. In the evening the F. F. F.'s held a short meeting in the club-room at the Hotel Denison, then adjourned to greet their invited guests, among whom were Edward Zimmerman, manager of the Empire Theatre; Phil Peters, of the Roof-Garden Vaudeville co.; and Messrs. Beck and Behrens, of Chicago. The latter gentleman presented President Vogt with a handsome hand-painted banner. In the centre is a large elephant, with a cover on his back, on which appear the three F. F. F.'s. Mr. Vogt, on behalf of the Club, thanked the Chicago brothers in a short but humorous speech, after which an elegant repast was served in great style, and enjoyed by all. It was a jolly evening, and the first banquet was voted a grand success. Monday morning everybody was up early, as parade was to leave the lot at 9:30, that being Labor Day. It was a gala day in town, as thousands of out-of-town people came to Indianapolis to spend the day and take in the World's Greatest parade and performance, as they heard of the great show the Ringling Brothers gave there last season. In the afternoon our big five-pole tent was packed as tight as sardines, and the doors were closed half an hour before the performance commenced. The whole performance made a huge success. Our ballet here appeared in new handsome dresses, which were imported by the Ringling Brothers from London. They are very beautiful in design. Mrs. Lovenberg, our pleasant and good-natured wardrobe lady, was presented with a silver thimble, nicely engraved, by the ladies of the dressing-room, as a token of regard. Among our visitors while here were Mrs. William De Mott and her beautiful little daughter, of whom Willie is justly very proud. They came over from Cincinnati for a couple of days. Ben Wallace and wife, proprietor of the Wallace shows; C. D. Fuller, general manager of the same show; Tony Pastor, Billy Clifford, George E. Austin, Maud Huth and others of the Pastor company. Mr. Pastor visited the dressing-room, and enjoyed a talk with several of the kinkers and some old friends. He told your correspondent that he never was so surprised in his life (he has been surprised a few times in his life), as when he saw the size of our big tents and our large menagerie, which he considered one of the finest he ever saw. At night our big tent was packed again, the performance going with great vim. Mlle. Irvin De Mott, the Flying De Comas, the aerial bar act of Picard Brise and Shorty Landauer, also the Landauer Troupe of Model Statuary, making tremendous hits. The Tuesday papers spoke of the World's Greatest, saying that the Ringling's show improves like old wine—the older it gets the better it is. Another said it is truly as advertised, the biggest and best in the world. Tuesday morning, 8, found us bright and early in Seymour, where we played to two good houses, giving general satisfaction. Wednesday, the World's Greatest made its first appearance in Louisville, Ky. The citizens turned out en masse to witness the parade. The buildings were decorated with bunting, and flags were flying. It was another gala day. Our parade made an immense impression along the route, and our side show had a big morning business. When the doors for the big show were opened at 12:45 the rush was tremendous. Our big canvas was packed in a very short time, and doors closed long before the grand tournament went in. A more delighted crowd was never seen under a canvas. After the performance you could hear nothing but words of praise on all sides. At night, long before it was time to start the performance, the doors had to be closed, turning hundreds of people away. There is no doubt Louisville was the banner one-day stand of the season up to date, and considering this was the first appearance of the Ringling Brothers in Louisville, it was a remarkable day for the World's Greatest. The performance made the biggest kind of a hit with the Louisville public. One of the evening papers said the parade was the largest and finest ever seen in this city. Another paper of Thursday morning said the World's Greatest was one of the big surprises of the season, that the Ringling Brothers introduce more real circus novelties and big features than any circus that ever visited that city, and hoped that they will keep Louisville on their route in the future, as they will always get a big reception. While here I had the pleasure of seeing my old friend, in fact everybody's friend, R. S. Brown, of the B. and O. R. R., who is always pleased to meet the circus or theatrical folks. In Louisville the weather was clear but very hot, but then Louisville is a "hot" town. We were late in reaching our Thursday town, Huntingburg, Ind., as we had a long haul to the cars and a big jump to that town, but everything was gotten ready in good time for the parade. The doors opened in time for the afternoon show when we played to a fine house. Jim West, that quaint fellow, made the audience roar with his funny giraffe act. In the evening we played to a well-pleased audience. The Huntingburg audience had the honor of being the first in America to witness one of the most novel and grandest equestrian acts ever seen in any circus ring. That is, two horses and two riders, William De Mott and Mike Rooney riding in the same ring, doing all their difficult tricks and somersaults over the banners at the same time. The horses and riders being opposite each other while in the ring. The act is a big success; the audience at the finish went wild, and stood waving their hats and handkerchiefs at these two clever riders. The idea originated with William De Mott, and after months of hard practice he and Mr. Rooney did it for the first time. The Ringling Brothers are certainly to be congratulated on being the first to present this great novelty in America, as also are Messrs. De Mott and Rooney for being the first to produce it. After the performance it was the talk of the town. Friday the Ringling World's Greatest made their first appearance in Evansville. The streets were thronged to witness our parade. We played to a well-filled tent in the afternoon and a packed one at night, with extras down. The Nelson Family received great applause, but the feature of the evening was the new and novel riding act of De Mott and Rooney, their finish working the audience up to the highest pitch of enthusiasm. The World's Greatest certainly can count Evansville as one of their big stands in the future. Saturday we ended our nineteenth week on the road at Princeton, Ind. Princeton is a town of 8000 inhabitants, a large percentage of whom were in attendance at our two performances. The Ringling Brothers are certainly immense wherever they go, and Princeton helped to swell the list of banner towns. The world's greatest now is en route for the Southwest, striking Texas in October, where there is very little doubt that they will keep up playing to the immense business they have done all season. They are planning some big improvements and up-to-date ideas for their next season's tour, and by what I know of the Ringling Brothers there will be some surprised circus people when the season of 1897 opens in the Spring. I closed my second season here with the world's greatest, starting for your city Sunday, Sept. 13. I wish to return thanks through your valuable paper to the Ringling Brothers for releasing me from my contract, wishing them every success in the future as they have had in the past, and with kindest regards to all the boys of the world's greatest, I will use the words of Irving's hero, Rip Van Winkle: "May they all live long and prosper," and not forget to order their DRAMATIC MIRROR weekly from my old-time friend, Jule Turnour.

I am yours and theirs truly,
JAMES R. ADAMS (alias "Bob.")

ARENA.

LINCOLN, ILL.—Nat Comstock's Circus 21-26; fair business. Popcorn George Hall's Circus 22 to light business.

HAVRE DE GRACE, MD.—The Walter L. Main's big combined shows gave two exhibitions here 24; large crowds in attendance at both performances.

FORT SMITH, ARK.—Ringling Brothers Circus 21. The tents were crowded to their utmost capacity afternoon and night; performance excellent.

STAUNTON, VA.—New Syndicate shows 17 to packed tents; poor performance.

JOHNSTOWN, PA.—Pawnee Bill's Wild West Shows will exhibit at the Roxbury Park during week of State Firemen's Convention Oct. 6 9.

MACON CITY, MO.—The Great Wallace Shows 18 to small crowds; performance splendid.

CAPE GIRARDEAU, MO.—Ringling's Circus 17 to two immense houses.

CHESTER, PA.—Main's Circus to fair business 20.

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THE MAKING OF THE THEATRE.*

VII. The Orchestra.

The orchestra of the theatre, in common with its other features, has felt the effects of evolution and improvement. It is, of course, understood that besides the selections rendered by the orchestra between the acts, dramatic music comprehends music connected with scenic representation in a variety of ways, in the ballet, the melodrama, the vaudeville, and the opera, in which last phase of the art, music supplies the place of spoken dialogue.

A complete orchestra should consist of stringed and wind instruments, and instruments of percussion. Strange to say, for a long time in the history of music the employment of the two last-named classes of instruments was looked upon almost as a barbarism. In making two large classifications among the wind instruments, we have the modern wind and the brass, and the wooden wind instruments can be again subdivided into reeds and flutes. The reeds are the oboes, or hautboys, the bassoon, and the clarionets.

In the middle of the seventeenth century, the hautboy, on account of its piercing sound, was much used in military bands for playing the melody, and from this fact the whole band in Germany was sometimes called *oboisten*. This instrument is sometimes made of box, ebony, cocoa, or rose wood, is constructed in three pieces, or joints, and is about twenty-one inches long. Originally the oboe had but two keys, but others have been added from time to time, until the number is now fifteen, or more. The oboe has, of late years, more and more assumed the appearance of the clarionet, only being more slender. The delicate pieces of reed, of which it is now made, are cut very thin, are shaped something like an oar, and are bound face to face.

The basson is the long wooden instrument held vertically in front of the player and running down along his right side. This instrument is an Italian invention, in the original called *fagotto*, meaning a bundle, probably from its being made in different pieces laid one against the other. The bassoon was invented in 1539. It has a silver tube something like the spout of a kettle, and in this a mouth-piece is inserted by the performer when he is ready to play. The two instruments just named are technically called double reed instruments to distinguish them from the clarionet, the mouth piece of which is constructed of a single reed. The invention of the clarionet dates back to 1690. The modern player uses two instruments as occasion may require, each constructed of a different pitch. In some orchestras a bass clarionet is employed, its tube being larger and longer than the others, and the tone, though of the same quality, being lower.

The flute is one of the most important, as well as one of the oldest of the wind instruments. It was well known to the ancient Greeks. Improvements have been made in its construction from time to time by German and English makers, among the most prominent of whom was Boehm of Germany, the Boehm flute being, in fact, the modern form of the old-fashioned instrument.

The brass instruments consist of the trombones or trumpets, the horns and sometimes the cornet-a-piston. The strings are made up of four classes of the viol: the violins, the violas, the violoncellos and the contra basses, or double basses. The viol is much like the violin only larger and lower in pitch; the violoncello is tuned somewhat lower than the viola and has been much in use since the time of Beethoven. Gluck was one of the first composers who demonstrated that the stringed and wind instruments could be combined, an idea which was more fully developed by succeeding composers.

How strong an orchestra should be depends very much on the occasion for its use. The stringed instruments will, of course, outnumber the wind instruments, and the wind instruments the instruments of percussion. The greatest part of the work usually falls to the stringed instruments, and the success of the combination of winged and stringed instruments depends on the skill and judgment of the composer.

The gradual development and progress of the orchestra was brought about principally through the improvement in the musical instruments themselves. Before the time of Mozart variety of effect was produced by playing instruments in alternation, or they were played in combination principally with the idea of producing plenty of sound. Since the time when musical composers wrote for the harpsichord there has been a great change in their methods. The piano came into popular use and a great deal of music was written for that, and with its improvement, through the ingenuity and enterprise of rival makers, the composers kept pace, doing much to bring out the capabilities of that favorite instrument. Another important change was the evolution of the old-fashioned viol into the violin and wonderful improvements made in the manufacture of that class of instruments. The same with the reed instruments. Between 1791 and 1865 changes were being made in the construction of the brass horns, which led to their being found of great service in the orchestra, but especially in military bands. The pistons, the saxhorns, the corhets, and saxophones now yield the complete chromatic scale, which was not formerly the case.

About thirty years ago the orchestras in nearly all the New York theatres were quite small. Just before that time they had been exceptionally large. Before the musicians organized as a trade's union their pay was very meagre, because the supply of that kind of labor was large, and, being unorganized, they were compelled to receive about what theatrical managers choose to pay them. It was not uncommon for men to receive from $5 to $8 a week. The orchestras would number about fifteen men. Then they were reduced to eight and ten men; that is, during the period when the men raised their prices, managers for a time declined to pay so much for an orchestra. Men who were proficient horn-players were very scarce in those days. Then came to the United States Offenbach's French opera bouffe, and subsequently the light English comic operas, Pinafore, etc. Larger and better orchestras were then required, not only in New York, but throughout the country, for this class of amusement became the most sought after during the period. The advent of the traveling combination system had a great influence in extending this form of entertainment, and so creating a demand for competent musicians.

At the present time an orchestra usually consists of from twelve to fifteen men. The class of music provided by conductors has changed very much from that provided in former days. Even up to twenty years ago the medley of popular songs and tunes of the period was, to the audience, the favorite number on the programme. During the war a medley of war songs not only brought applause from the galleries, but was received with great enthusiasm by the patrons of the orchestra seats and the boxes. Thomas Baker, of Wallack's Theatre, Thirteenth Street and Broadway, was exceptionally happy in hitting this phase of the public's taste, and the old-time Wallack audiences enjoyed the medley as much as the patrons of the less pretentious resorts. But the medley has long since gone out of fashion, at least in the better class of theatres. The musical conductors of to-day are sometimes criticized for not furnishing music of a lighter character. On the other hand, if they furnish selections of too light a character they are criticized for trifling with their audience. The trend of musical sentiment, at least so far as theatrical orchestral music is concerned, is toward a finer and better class of selections, of standard value and real merit.

A curious innovation of late years has been the playing of a selection while the audience are leaving the theatre. This may be a march, a selection from an opera, or "The Star-Spangled Banner." The custom is said to have originated with "Josh" Hart, who, for many years, managed the Comique Theatre on Broadway, where Harrigan and Hart made their early successes. Mr. Hart, while travelling in Canada, attended a theatre somewhere, when, at the close of the performance, the orchestral band played "God Save the Queen." On his return to New York he directed his musical conductor to "play the audience out." One prominent conductor informs me that this custom has been adopted in order to put the people in good humor as they are leaving the theatre, compelling them to forget any sad *denouement*, if such there has been, and putting them in all the merrier mood if the climax of the night's entertainment has been mirth-provoking. Mr. Richard Mansfield, I am informed, objects to the custom on artistic grounds, claiming that it distracts the attention of the audience and destroys any effect the play was intended to produce.

The arrangement of music for plays is much better done now than formerly, simply because the standard of the profession has been raised (and that, too, by the profession itself) and the orchestra conductors of the present day are educated musicians and men who consider it a part of their duty to cultivate the dramatic instinct in order to fit them to properly do this kind of work. On the whole, however, there is probably not as much music introduced in plays at the present time as there was formerly. The character of plays that are now being patronized by the public does not require it.

A competent musician and conductor makes the point that there is such a thing (and a thing that quite often happens) as overdoing the musical effect in a drama, or melodrama. If, he truly argues, there is too much musical effect, calculated to arouse the sensibilities of the audience in the early part of the play and throughout its course, when the dramatic effect is brought about the audiences fail to appreciate it as they should. Only the strong effects should be emphasized by the music, otherwise the music weakens the play.

The musician in a theatrical orchestra, usually attired in sombre black and exhibiting that calm exterior which must be a part of his public profession when you consider that he is within the view of a large and critical audience, looks as if he was earning his money quite easily and having a pleasant time of it. The fact is he may be suffering from a most acute condition of nervousness, all the worse for him on account of the necessity he has for concealing it. An expert, for instance, gives this somewhat humorous but really truthful description of the difficulty the musician sometimes has of keeping time. "Suppose," he says, "that you are a flute-player and that the figures 37 occur over a blank space of the staff on your piece of music. This means that you are not to come in until thirty-seven bars are played by the other instruments. You are now obliged to carry on a double set of countings in your mind, the one recording the beats of each bar, the others recording the number of bars. You therefore commence with the conductor's first down beat, to count mentally, keeping a tally of each set of four beats. Supposing the piece is in four parts—that is, that there are four of the conductor's beats to each bar, you say *one* (two, three, four), *two* (two, three, four), *three* (two, three, four), *four* (two, three, four), *five* (two, three, four), and so on. About the time that you have reached *thirty one* (two, three, four), if you are not a very experienced player, you will begin to wonder whether you did not omit to say *thirty* (two, three, four), and while this important but awkward debate is doing on you have, of course, neglected the *thirty-two* (two, three, four), to remedy which you jump to the *thirty-three*, but in doing so reflect that you were probably discussing long enough with yourself to occupy two bars, and ought to have jumped to *thirty four*, or even, perhaps, *thirty five*, by which time your heart is thumping with anticipation of the conductor's scowl, when you shall presently come in wrong to compel him to stop the whole orchestra in order to commence over, until finally you are in a state of hopeless inane confusion, and the chances are a thousand to one that you do come in wrong, with all manner of vile discord and resultant trouble. Of course, it may be said that a musician who would get "rattled" in this way would rarely be found in our theatrical orchestras; nevertheless, the description serves to demonstrate the fact that the work of the member of an orchestra, even when he is an experienced man in his profession, is more difficult than the layman generally imagines.

The musicians of the United States would never have attained their present respectable standing as to numbers, character and ability if they had not organized with the idea of demanding and enforcing their rights. The "Musical Mutual Protective Union" is one of the strongest labor organizations of the day and one of the best managed. As a National League it exists in all parts of the United States. It was founded in 1863. In the local organization comprising New York and vicinity (one of the ninety-one unions in the country), there are about three thousand members. It has never acted oppressively and protects the interests of the theatrical manager as it does those of its members. Among its incorporators were D. L. Downing, F. X. Diller, C. S. Graffula, H. B. Dodmorth, Thomas Baker, Edward Mollenhauer, and others known to musical fame.

The object of this union has been from the first to unite the instrumental portion of the musical profession for the better protection of its interests in general, and the establishment of a minimum rate of prices to be charged by members for professional services, and the enforcement of good faith and fair dealing between its members. Applicants for membership must have resided in the country for a period of six months previous to their application, and be of good character. The admission fee is $20 and the quarterly dues $1.

According to the rules, the charge per musician for playing at a roof-garden entertainment is $3, where the highest price of admission does not exceed twenty-five cents; where the price of admission to the best seats is more than twenty-five cents, the salary must be $25 per week, of seven performances. Where there are seven evening performances and seven matinees, $32. Musicians at the opera, of not more than five performances per week, earn about $35 weekly. At operettas, opera bouffe, extravaganzas, burlesques, and spectacular productions, from $21 to $25 per week. In dramatic or variety performances, $2.50 a performance, day or evening; single theatrical or miscellaneous performances of less than one week, $5 per night. On the regular legal holidays $2 extra is charged.

Under the very strict lines laid down by this organization the members are protected by their employers, and also protect themselves from unworthy musicians. The Union seems to have worked satisfactorily for the interests of theatrical managers and musicians as well, for the Union will not sustain one of its men if he has been guilty of any wrong-doing or unprofessional conduct simply because he is a member of the organization. In the New York branch a strike has never been inaugurated, which certainly speaks well for the manner in which its affairs are managed. George J. Manson.

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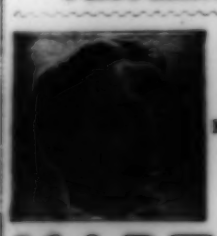

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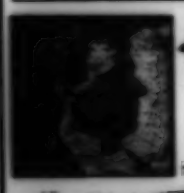

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